Kine WEEKLY

RAW STOCK SHORTAGE

See page 3.

M-G-M presents Clarence Brown's production in Technicolor of Enid Bagnold's best-seller

"National Velvet"

starring

Mickey Rooney

with

Donald Crisp

Anne Revere

Angela Lansbury

Jackie Jenkins

Reginald Owen

Arthur Treacher

and

Elizabeth Taylor

NATIONAL FURORE!

YESTERDAY THE TRADE FORMED THE FIRST OF THOUSANDS OF BRITISH AUDIENCES TO ACCLAIM "NATIONAL VELVET" AS A MASTERPIECE OF M-G-M's ENTERTAINMENT GENIUS . . .

WATCH ITS FAME SWEEP THE NATION!

6,000 PEOPLE A SHOW . . .

. . . that's the capacity of New York's Radio City Music Hall! And that's the attendance "NATIONAL VELVET" drew so often that all records were smashed! You're next!

A UNIVERSAL PICTURE

Charles LAUGHTON
Ella RAINES

in "THE SUSPECT"

GFD

UNIVERSAL PICTURES

TRADE SHOW:
Leicester Square Theatre, Thursday, March 15, at 10.30 a.m.
Distributed by GENERAL FILM DISTRIBUTORS LTD., 127/133 Wardour Street, W.1

KINEMATOGRAPH WEEKLY, 8/3/1945

Kinematograph WEEKLY

No. 1,977. Thursday, March 8, 1945. Vol. 337.

RAW STOCK SUPPLY CUT MAY MEAN LESS PLAYING TIME

Board of Trade Discussing Problem with Film Distributors

By "KINE." Reporter

A FURTHER cut in supplies of film to distributors in this country was announced by the President of the Board of Trade to the House of Commons on Tuesday.

Mr. Dalton said: "Owing to the increased demands for kinematograph film for the Services and for other Government Departments and for export, some further cut in supplies to distributors of entertainment films will be necessary.

"The amount of this cut has not yet been settled.

"I am most anxious that the supply of entertainment films for the Forces should not be reduced.

"Discussions on this and other problems connected with the impending cut are now taking place with the film distributors."

The statement was made in answer to questions by W. S. Liddall, who asked if the President would take steps to prevent the recent cut of one-sixth in the supply of film raw stock from affecting the supply of films for exhibition to the public and the Forces.

The Public's Loss

He also asked whether "the public or the Forces would suffer the loss of entertainment which must necessarily ensue."

The KINE. understands that behind the President's statement there is the increasing anxiety of the Board of Trade in face of the severe shortage of film stock and the demand of the Services for films for instruction and entertainment.

It will be remembered that when the first cuts in film stock were made two years ago, the possibility that screen playing time might have to be reduced was considered.

This was avoided by a readjustment of newsreel distribution.

It is now felt that any further cut in this direction is not pos-

Continued on page 17

50 New Odeons in Canada After War

FIFTY new Odeon Kinemas are to be built in Canada within two years of the lifting of wartime building restrictions—according to a cable from the "Kine" New York correspondent.

The theatres will be equipped with British made equipment and furnishings, using Mr. Rank's G.-B.-Kalee company.

Final plans for the building programme are now being drawn up.

The sum of 150,000 dollars per kinema has been mentioned, presumably to cover the cost of essential equipment.

Meanwhile, in London it is learned that the design and general layout of the new theatres will be influenced by British kinema construction ideas.

Jay I. English, M.R.A.I.C., has been given the planning of the new kinemas.

He has been visiting the principal cities and key towns of Great Britain to inspect Odeon kinemas. He has made himself familiar with theatres of all types from the West End super to the small house in industrial centres, and is very favourably impressed by the amenities of British theatres.

The Canadian circuit will be built in towns right across Canada from Halifax to Vancouver.

The Toronto kinema will seat 2,500 and will be in a five storey building housing the administrative offices of the circuit. The average seating capacity of the other theatres will be about 1,200.

Continued on page 7

Blaydon-on-Tyne Urban Council has failed in its application to kinema proprietors to restart Saturday matinées for children and has decided to write to the Magistrates' Clerk, suggesting that pressure should be brought to bear on the kinema proprietors and managers.

JOINT COMMITTEE MEETS THE CIRCUITS TO-DAY

Hopes to Solve the Barring Problem

THE Special Sub-Committee recently appointed by the Joint Conciliation Committee is meeting the heads of the three major circuits to-day—to discuss the situation arising from last week's meeting, when Associated British Cinemas withdrew from the Committee following a disputed barring clause.

The sub-committee consists of Major R. P. Baker, S. Eckman, Jun., and F. Hill, for the K.R.S.; and Captain S. W. Clift, E. J. Hinge and W. R. Fuller, for the C.E.A.

In addition to the managing directors of the major circuits, it is expected that J. Arthur Rank will attend the meeting.

In Wardour Street it was confidently hoped that a formula would be arrived at which would enable the Joint Conciliation Committee to continue.

A solution to the problem acceptable to all parties is being sought.

It is known that there is an eagerness on all sides to find a way out of the difficulty.

Eire revenue returns show that of £453,000 paid in a year in entertainment tax, kinemas paid £334,300, dances £27,900, greyhound racing £10,200, and unclassified £80,300.

SURREY SUNDAY BAN

Home Secretary Cannot Intervene

THE Home Secretary has no power to intervene in the action taken by the Surrey County Council to ban children from attendance at kinemas on Sundays.

This was stated at this week's meeting of the Council, when T. L. Sayre, the 80-year-old chairman of the Licensing Committee, submitting his report, said that the chairman of the Wallington Labour Party, D. Dixon, had written to the Home Secretary asking if specific action could be taken to reverse the committee's decision, and, if so, what was the routine to be followed.

Mr. Dixon had stated in his letter that it would appear that the committee had no mandate from the electors to act as it did and had yielded to church and chapel pressure.

Mr. Dixon had also written to Chuter Ede, M.P., Assistant Secretary of the Board of Education, who replied that the decision could not be altered except by action at the next annual meeting.

No interest appeared to have been taken by the general public when the application was considered by the committee, Mr. Ede concluded.

Mr. Sayre referred to a challenge from Mr. Dixon to debate the matter in public, but on the advice of the committee he declined.

He also referred to the correspondence with the C.E.A. and the association's intention to take action in the High Court.

No resolution was submitted to the meeting and the matter closed with no action being taken.

MONOPOLY REPORT PROGRESS

Three Associations Out of Eight Have Given Views

IN the House of Commons on Tuesday, W. W. Astor asked the President of the Board of Trade whether he had considered the Monopoly Report and whether he could make a statement on it.

Mr. Dalton replied that in accordance with the suggestion made to him by the Films Council, he had invited various sections of the film Industry to let him have their views on the Report. He was still waiting to hear from some of the sections concerned.

So far, out of eight associations whom he consulted he had received replies from only three.

UNION TO MEET PRODUCERS

J. Arthur Rank, President, and D. Marsden-Jones, Director of Personnel for the Producers' Association, meet N.A.T.K.E. officials this Friday.

They will discuss means for improving relations between employers and studio workers.

The conference will be held at the Association's offices and is expected to last all day.

The 9th Press On

Latest from Rhine bridgeheads on BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY
EDITORIAL & GENERAL OFFICES
93, Long Acre, London, W.C.2
Telephone: Temple Bar 2468 (20 lines)
Telegrams: Kine, Southernwood, Rand, London
Editorial Manager: A. L. Carter
Acting Editor: Connery Chappell
Associate Editor: James Benson
Advertisement Manager: A. H. Langford
Manchester Office: 2 and 4, Oxford Road
SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

LICENCES FOR ALL

EXHIBITORS in Devon and Cornwall have properly raised a problem which affects the whole Industry—the question of the casual showing of sub-standard films.

Sixteen-mm. projectors are being used in village halls—not to show training films to troops; not to show educational pictures, even; but to provide entertainment for which no licence is required—*and for which admission is charged.*

The dangers are obvious.

As exhibitor G. C. Taylor pointed out at Plymouth, it often means that 200 people are jammed in a small hall, whose equipment and exits are far from ideal.

Yet there is no official supervision of shows of this type.

The Trade itself is a loser by these sub-standard entertainments. Another West Country man has reported the story of a clergyman who apparently makes a business of hiring out theatrical films to villages in Devonshire.

Surely it is time for the Trade to start a campaign to clear up the whole position.

Under the Cinematograph Act of 1909 it was held that as 16 mm. was non-inflammable there was no need for promoters to have a licence.

BUT under the Weston-super-Mare decision it has been held that licensing authorities can act in the "public interest" outside mere safety conditions.

Should not the "public interest" cover these shows?

A fire or panic in one of these "sub-standard" kinemas would have a most prejudicial effect on the main business.

The Trade makes no complaint of 16 mm. where it is legitimately used, obviously—even though it may often be indirectly out of pocket as a result of it.

But the Trade can rightly object to out-and-out commercial competition in an unlicensed and unsupervised form.

After the war it is reasonable to assume that the Cinematograph Act will be recast and simplified.

It is important Trade politics to see that it then brings the 16-mm. "pirates" under proper control.

WARDOUR STREET has been having second thoughts on the Joint Conciliation Committee's barring clause dispute — which arose when Associated British Cinemas withdrew from the Committee and declined to accept its findings after a barring decision had gone against them.

The problem has been the chief debating point in the whole trade ever since the resignation last week.

ONE thing is certain. All parties in the dispute are anxious to get things settled.

Furthermore, there is willingness on all sides to find a solution, although exactly how it is to be arrived at is another matter.

THE latest position is that the Committee is meeting to-day, after interview with the heads of the major circuits.

And after to-day's meeting it is confidently hoped that everything will be settled.

Such is the general determination to keep the committee functioning—thus obviating any attention from the Board of Trade!

THE actual case which caused the crisis is now realised to have been a particularly difficult one.

Like it or not, barring clauses had grown up with the Trade. They represent hard cash.

And the A.B.C. bar against the Davis house in the case in dispute was of very long standing.

THE difficulty, of course, is simple.

You cannot reasonably expect a man to legislate against himself.

That has always been the weakness of using the Committee for barring problems.

However, use it we must—if we want to avoid interference.

So let us hope that the whole dispute is settled by this afternoon

SAM GOLDWYN has lived up to his own Press conference. A week ago he assured the Fleet Street men that he was temporarily disinterested in films, and was concerned solely with his "fact finding" mission for the U.S. Government.

At the time some of the lads were inclined to be sceptical.

His diary since then would disillusion them. Sam has spent a busy week visiting Coventry, lunching with Cabinet Ministers, supping with publicists, inspecting factories, wandering over bomb damage, seeing high British and American officials.

In between he has had a hurried conference or two with Arthur Dent, his London representative.

MARK OSTRER paid George Black a just tribute in describing him as "the best showman in the country."

Black was that all right, and his early death this week— he was only 54—came as a shock to the film business.

Although the public knew him for his music-hall successes—he "made" the modern Palladium shows—he had many film interests and regarded himself as a veteran kinema man.

A BORN showman, product of a showman family, he toured with a waxworks exhibition at the age of eleven.

He and his family built up a formidable circuit in the north, mainly around Tyneside.

One veteran, speaking of him yesterday, pointed out that the Blacks had a great scoop in those early days.

They bought a film after almost everyone in the business had turned it down. It cleaned up. Title? "Tillies' Punctured Romance."

Long Shots

BLACK will be sadly missed at the London reunion luncheon of the Veterans, to be held on Monday week.

In past years he never missed the occasion and usually provided the stage show.

Black was one of Industry's dominant men, a first-class worker, a man with a lot of imagination, and a rightly popular personality.

The sympathy of the whole Trade is extended to his family.

THERE is sure to be a big attendance from the Midlands branches at the C.E.A.'s presidential reception at Grosvenor House on Tuesday, March 20. G. H. Scarborough, president-elect, will doubtless be supported by many of his colleagues from Leicester.

Fred Prior, immediate past-chairman of the Notts and Derby branch, is the only nomination for the vice-presidency.

With the outgoing president, S. W. Clift, representing Birmingham, it looks like being largely a Midland affair.

HOW many managers are there in the business who can claim to have run the same kinema for 25 years?

Very few indeed.

In Birmingham, however, Joseph Levey has now completed his quarter-of-a-century in charge of the Moseley Picture House.

Coun. A. E. Parry, founder of the Parry Amalgamations, owner of the theatre, marked the anniversary last week with a celebration dinner and a cheque.

THE local renters, realising the rarity of the occasion, weighed in with a silver tankard—presented by Rudolph Sutton, of A.B.F.D., and L. Mangan, of New Realm.

Delving into show business history, Levy's friends have worked out that he left London for Birmingham 34 years ago, having started off by managing the old Cambridge Music Hall in Shoreditch.

Can anyone equal this record? Twenty-five years—*at the same kinema.*

AT last week's C.E.A. meeting in Edinburgh J. S. Dunbar had the pleasant duty of congratulating Chairman A. S. Albin, whose grandson has been awarded the D.F.C.

At least one of the older men at the meeting could remember Squadron-Leader George Reginald M'Queen in the days when he ran around the Tollcross kinema as a small boy.

ALTHOUGH the date is not definitely fixed, it is expected that the Regal, Marble Arch, will reopen under Odeon's banner towards the end of the month. H. Freight will be manager.

Freight entered the film Trade in 1929 with G.-B., after which he joined County Cinemas at the Beacon, Smethwick. When this circuit was bought by Odeon he continued with the new owners. For most of the last year he was in charge of the Astoria, Brixton.

DROPPED in to see General Secretary W. R. Fuller on Monday to find him busily endorsing cheques which have come in from exhibitors for the F. J. Brown Testimonial Fund.

The response has been a very ready one, as every C.E.A. member recognises the painstaking work carried out with such cheery willingness by Mr. Brown during his 25 years' loyal service.

NOT only in Glasgow, where she was so widely known and deeply respected, but also in exhibitor circles everywhere, the death of Mrs. Welsh, wife of the Lord Provost of Glasgow, Bailie James Welsh, is an occasion for real regret and warm sympathy with the Lord Provost in his loss.

DURING her husband's year of office as President of the C.E.A., she was tireless in the duties which fell to her lot. She had a very keen business sense, and was an active partner in the Provost's kinemas.

TOM O'BRIEN'S prospective Labour candidature for West Nottingham is a reminder that he is not the first O'Brien to stir the enthusiasm of exhibitors.

As Teddy Hinge reminded the Cinematurians last week, "One Round O'Brien" was as big a winner in the early days as "East Lynn." The general secretary of the N.A.T.K.E. should take heart from his fictitious namesake's string of successes.

MAURICE WILSON, head of Grand National, has left for France to arrange for the distribution of Grand National product over there.

Wilson will be away about a fortnight. He will discuss with French studio chief the dubbing of "The Stars Look Down" and "Pastor Hall."

Grand National have ambitious plans for future productions.

WILL HAYS has just celebrated his 23rd birthday as Hollywood's unofficial czar.

As head of the Motion Picture Producers and Distributors of America, he exercises enormous influence in the Industry, and it is fair to say of him that he has exercised it well.

As the film Industry's chief spokesman, he has often been responsible for ironing out major problems at a high level.

Some of the decisions made by his office have been criticised:

that is inevitable. On the whole, he has served the big American companies with distinction.

HEIGH HO! The boys certainly get hold of some stories. The latest is that Sir Alex. Korda is shortly going to Moscow to direct a film version of "Crime and Punishment."

This is a likely story. If anyone makes a Russian film of the Dostoievsky novel it will undoubtedly be a Russian.

And, anyway, Korda has a full schedule of films waiting to be made when he can move into his studios at Elstree.

ALTHOUGH twenty-two out of twenty-six boroughs and urban councils in the county of Surrey supported a motion to the Licensing Committee of the County Council to amend its decision to ban children from kinemas on Sunday, the appeal has been ignored and the ban continues. The ground is now clear for the action in the High Court to go forward.

CONSIDERABLE annoyance has been felt and voiced throughout the county. The Walton and Weybridge Urban District Council backed its appeal to the Licensing Committee with a letter addressed to the national Press setting out the reasons why the edict should be suspended and the conditions existing previous to February 4 resumed.

"THE liberty of the individual to regulate his own life and that of his family is a precious heritage," the letter ran, "and it is submitted that no quasi-judicial body should inflict its personal views upon the community without first attempting to ascertain the views of those who will be affected."

THE STROLLER.

IT HAS BEEN CRISIS AFTER CRISIS—BUT WE ARE STILL FAIRLY PROSPEROUS!

RIGHT from the beginning, all through the history of the kinema Trade, we have passed from crisis to crisis. We have been fighting all the way.

There has always been some major problem that we thought would threaten to wreck the Industry or which gave someone an advantage over someone else.

We are still fighting, still struggling, still floundering and still, I am bound to confess, fairly prosperous.

These fights have done us no harm; in fact, they have done us good.

Ours has always been a highly competitive business.

I remember how vigorous and devastating competition was commonplace in my early days in films. One always "hated" the man who ran the opposition kinema, and "got at him" in every possible way.

As a result, the printing trade flourished on the output of slashing posters.

In the town where I first became a manager feeling ran high among exhibitors. One showman flooded the district with posters announcing "We always show the right pictures."

By E. J. HINGE

Hon. Treasurer of the C.E.A. in a Speech at the Society of Cinematurians in Manchester last week

Film Upside-Down

Unfortunately, on the first night, his operator projected the film upside-down.

So the next day the opposition came out with bills which were posted alongside those of the other theatre: "We show the right pictures the right way up." Yes, in those far-off days exhibitors were the world's champions at ordering posters.

In the early days of the kinema, pictures were shown in converted shops, disused skating rinks, chapels that had lost their congregations; kinema buildings were not specially provided for the purpose until 1908-9.

Lecturers-Managers

There was always in some towns someone who would accompany the pictures, be they weepies or humorous, with appropriate interpolations. Lecturers to film narrative were commonplace.

Many a well-known manager started his career as a lecturer to the earliest films. Some were very clever men.

When I came into the business in 1913 changes were in progress. Everything was "open market," and we gave six films and three turns in one programme, the longest film being about 30 minutes!

The programme cost whatever one could get it for—about £5 for the lot. It was the height of an exhibitor's ambition to get a copy of "One Round O'Brien," which packed theatres as effectively as "East Lynne" did.

Money in Renting Them!

It was surprising the number of people who ran renting businesses in those days. There must have been money in it. . . .

The social ambition of practically every exhibitor was to be on speaking terms with the police sergeant. We have developed quite a lot since then.

I remember the first time I was sent on a deputation to the authorities at Newcastle-on-Tyne and they sniffed at us as they would at a smell of escaped gas.

Effective Industry To-day

The happily different feeling to-day makes you realise the tremendous strides of the Industry in a comparatively short time until it is now one of the most important industries in the country and certainly one of the most effective.

Showmanship was necessary to pack theatres. It always has been. For the serial "Tray of Hearts," which cost 7s. 6d. per episode, he had printed some special cards which were tacked on telegraphic posts and in other positions throughout the district.

The following day I was visited by the local postmaster, who threatened dire penalties if the advertising matter was not removed forthwith.

More attention was directed to the film by taking down the advertising matter than in putting it up. The serial did very well indeed. That was showmanship.

I remember the first time the men's union got busy and put in a claim for what exhibitors in those days thought was a fabulous sum of money. We pointed out that if the demand was met it would mean the ruin of the independent exhibitor.

Exclusives for £30

Then came "exclusives"—"Quo Vadis?" and "Caberia." An exhibitor who was asked £30 for "Caberia" said he did not know what the business had come to!

There was controversy with Essanay over the early Chaplin films. Exhibitors held indignation meetings and undertook not to book them, but the reliable members nipped out of the meetings and collared the much-wanted films before others got them.

And so we went on from one crisis to another. Sometimes I used to wonder why we stayed in the business. But I never wondered for long. We liked it too much.

—And Some CLOSE-UPS

By SCREENCOMBER

Bad Form

FURTHER experiments with the new Robomanager have led to a series of disappointments.

These failures were a matter of locale because the venue chosen by the circuit chiefs was a large kinema near Eton.

The Robo-manager wears faultless evening dress, can fill up endless forms and nods vigorous assent in the presence of a circuit supervisor.

At first the circuits imagined that the fact that he lacked initiative and discernment might prove an advantage; further experiments show, however, that it can also have its drawbacks.

In the particular case we are discussing the Robomanager, no doubt embarrassed by the presence of some of the big noises, suddenly ran berserk, and, nodding vigorously, headed for Eton College, where he had signed every form from the First to the Upper Sixth before he could be restrained and was carried off roaring "The Eton Barring Song."

Asked for a statement, one of the circuit chiefs said, "He was certainly in excellent form."

Contradiction

LOOKING up a January, 1921, copy of the old "Kine. Monthly Record" we discovered this piece about Henry Edwards in "Lunatic at Large." . . . "Seeing his own name in the papers he recalls his identity and recovers his sanity; but he still wants to marry the girl."

A Free Slogan

WE hand this slogan over to 20th Century free of all charge, for use with their new all cockney epic, "None But the Lonely Heart." "It's Colossal. It's Colloquial."

Phoney by Gaslight

LAST Sunday's *Express* appears to have been an all publicity man's issue. Here we read about one of the first balloons in which it says, "The gallant captain built a furance for making hot air." Of course in Wardour Street we long ago dispensed with this old-fashioned method, using, instead of the furnace, a dictionary of superlatives and a typewriter.

Another story in the same issue says of the Man Murdock, who first invented gas, "If William Murdock had not made himself a wooden hat and dropped it on the floor in a Birmingham office the world might have had to wait indefinitely for gas." It is well known that all film publicity personnel wear wooden hats with little slits in the top. When they talk through these, a form of gas or hot air is generated, except in the case of Tovaritch Monja Danieschewsky, who talks through one of those picturesque Cossack things in between mouthfuls of caviare.

Company News

WART WINKLEHEIM has formed a new company, to be called "Film Publicity Protest Services, Ltd." Wart's object, for a small fee, of course, is to supply publicity men with letters of protest about the Film Critics for insertion in the Trade papers. This will then allow the publicity chiefs to get on with their legitimate business of publicising their companies product. The ultimate object is, of course, to get all Film Critics fired, when again, of course, there will then be no need for any publicity agents.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MAR. 8 AND WED., MAR. 14

Thursday

Gentle Annie
(M-G-M)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: James Craig, Donna Reed, Marjorie Main, Henry Morgan, Paul Langton. **Director:** Andrew Marton.

In a pulse-pounding, heart-warming adventure story that finds him alternately rough-riding, rough-housing and romancing, James Craig makes his strongest bid for the stardom predicted for him, as he takes the side of the law, portraying a two-gun United States marshal battling outlawry in the colourful Oklahoma pioneer territory at the turn of the century.

No rubber-stamp Western in any respect, "Gentle Annie" offers a different, exciting and romantic story plot, plus all the robust action of a swashbuckling, gun-blazing era on one of America's last frontiers.

Sportlight on Dogs
(Renown)

G.-B. Small Theatre. **2.30 p.m.**

This film is devoted to dogs of all types, without discrimination, but highlights show famous breeds that work for their living; the gun-dog with a sagacity and performance which puts him in a class of his own; the sheep-dog shown at work on the Welsh mountains; and the greyhound in training and on the track. But there are other dogs which, in their own way, do their full share, their companionship is immeasurable, and a fine example is shown in this picture of how a dog will share the dangers of his master's work.

A picture to be enjoyed and acclaimed by millions of dog and animal lovers all over the country.

Joan Blondell in 20th Century-Fox's A TREE GROWS IN BROOKLYN. Screen adaption of Betty Smith's best seller

Friday

The Unseen
(Paramount)

Plaza. **10.30 a.m.**

Cast: Gail Russell, Joel McCrea, Herbert Marshall, Isobel Elsom, Richard Lyon, Phyllis Brooks, Nona Griffith, Norman Lloyd, Mikhail Rasumny, Elizabeth Risdon, Tom Tully. **Director:** Lewis Allen.

A powerful murder mystery, telling of a murderer who kills twice in order to cover up an earlier crime, which is about to become public, and which he did not commit! The unfolding of the suspenseful and exciting theme is deftly handled by Lewis Allen.

Gail Russell has her finest acting opportunity as the governess in the house of Joel McCrea. The latter portrays a widower and father of two children. One of these children is a strange, neurotic boy, and this part is superbly played by Richard Lyon, the son of Bebe Daniels and Ben Lyon. The other child is played by seven-year-old Nona Griffith, and Herbert Marshall is to be seen as the family doctor.

The Invisible Message
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Big Boy Williams, Frank Yacanelli, Marion Shilling, Wally Wales. **Director:** Albert Herman.

A cache of gold, hidden by the leaders of a defeated revolutionary army is sought for by a crook in his attempt to cheat the heirs to the treasure. Big Boy Williams, as a wandering cowboy, is involved in the adventures which ensue and finishes in a strenuous bond of action on behalf of the girl with whom he falls in love and for whom he fights.

Monday

P.C. Josser
(Equity British)

G.-B. Theatre. **2.30 p.m.**

Cast: Ernie Lotinga, Jack Fort, Maisie Darrell, Robert Douglas and Garry Marsh. **Director:** Milton Rosmer.

Reissue of an irresponsible story of a policeman; comedy with amusing dialogue, brisk action, a touch of romance with scenes of night-club life and the doubtful side of racing. Entertainment and popular appeal for those requiring humour for their money.

Tuesday

A Tree Grows in Brooklyn
(20th-Fox)

Century Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Dorothy McGuire, Joan Blondell, James Dunn, Peggy Ann Garner, Lloyd Nolan, James Gleason. **Director:** Elia Kazan.

One of the most heart-warming novels ever written, Betty Smith's "A Tree Grows in Brooklyn," is now one of the most heart-warming films ever made and is undoubtedly destined for success on the screen as great as its phenomenal record as a book.

It is absorbingly, dramatically, entertainingly, humanly real—an experience to talk about, to share; for the picture is outstanding in every department: scenario, acting, direction, photography, scenic design, set decoration, editing and music.

Dorothy McGuire proves herself a fine dramatic actress; Joan Blondell essays her first character part with a high degree of success, while Peggy Ann Garner as the heroine, "Francie," scores a brilliant success in the biggest child rôle ever written for the screen.

Minstrel Man
(Pathe)

Studio One. **10.45 a.m.**

Cast: Benny Fields, Gladys George, Alan Dinehart, Roscoe Karns, Judy Clark and Jerome Cowan. **Director:** Joseph H. Lewis.

P.R.C.'s biggest musical to date, this high-budget production contains a wealth of popular song numbers, well staged, spectacular minstrel shows, and a human story that mixes sentiment with humour.

Benny Fields, popular American radio star, makes his first screen appearance playing the part of a stage minstrel man who loses his wife, and is parted from his daughter on the night of his first big show. How he is finally reunited with his daughter is told in drama and song. The show is grand escapist entertainment.

Turned Out Nice Again
(Ealing)

Rialto. **11 a.m.**

Cast: George Formby, Peggy Bryan Edward Chapman, Elliott Mason **Director:** Marcel Varnel.

In this reissue of possibly the most popular Formby film, George is given all scope possible to display his own inimitable brand of humour. There's a witty plot, catchy tunes which he renders to his ukelele accompaniment, a charming leading lady, Peggy Bryan, and a first-rate supporting cast.

The action is swift with humorous and unexpected scenes following each other in rapid succession. A sure winner with Formby fans.

Swing Hostess
(Pathe)

G.-B. Theatre. **2.30 p.m.**

Cast: Martha Tilton, Iris Adrian, Charles Collins, Cliff Nagarro, Harry Holman and Emmett Lynn. **Director:** Sam Newfield.

Martha Tilton, well known in the States as "The First Lady of Swing," has been signed up by Monogram on a four-year contract, and "Swing Hostess" is her first for this company.

Teamed with Iris Adrian, Charles Collins and Cliff Nagarro, Martha Tilton swings into several snappy numbers in this story circling around the confusion that ensues when a gramophone recording company confuse the names of two artistes. The "double-talk" comedy sequences from Cliff Nagarro are uproariously funny.

Wednesday

The Great Mike
(Pathe)

Studio One. **10.45 a.m.**

Cast: Stuart Erwin, Robert Henry, Carl Switzer, Pierre Watkin, Gwen Kenyon and Marian Martin **Director:** Wallace W. Fox.

P.R.C.'s "The Great Mike" is one of those human escapist pictures which can always be guaranteed to create a big pull at the box-office, and it tells the moving story of a boy's love for his horse and dog.

Stuart Erwin plays his rôle as the track trainer befriending a keen youngster who is certain that, with the right training, his horse "Mike" could win big races. Tragedy is happily averted at the last moment when a gang of race-track crooks decide that "Mike" is upsetting their betting plans and try to prevent him from running in the biggest event of the year.

Law and Order
(Equity British)

G.-B. Theatre. **11 a.m.**

Featuring Tom Tyler and Margaret Nearing. **Director:** Henry Samuels.

Out of the romantic West comes this dynamic tale of rip-roaring action and electrifying thrills. Tom Tyler is the star of Reliable Pictures' latest release. Throughout the film Tyler's portrayal is both vigorous and impressive as he employs all the daredevil stunts at his command to outwit and defeat a gang of outlaws bent on smuggling contraband over the border. The story concerns the adventures of a Ranger caught in the maelstrom of conflict between the forces of law and order and its enemies.

Shadow of Suspicion
(Pathe)

G.-B. Theatre. **2.30 p.m.**

Cast: Marjorie Weaver, Peter Cookson, Tim Ryan, Pierre Watkin and Anthony Warde. **Director:** William Beaudine.

Laughs and thrills combine to give plenty of entertainment in this latest Monogram comedy drama, giving Peter Cookson the romantic lead opposite Marjorie Weaver, and with Tim Ryan, popular American comedian, heading a competent cast of featured players.

The plot revolves around two private investigators sent out to investigate a series of mysterious jewel robberies. Cookson meets an attractive girl employee of the firm and falls in love with her. Later the couple are involved in the crook's plan to send the stolen jewels to New York by concealing them in a pair of shoes. The scheme is finally discovered and told with a maximum of thrills and suspense.

"NONE BUT THE LONELY HEART"

Successful London Run

"None But the Lonely Heart," the second story by Richard Llewellyn, author of "How Green was My Valley," started its second week of London pre-release at the Odeon, Leicester Square, on Friday.

Starring Cary Grant, supported by Ethel Barrymore, Barry Fitzgerald, Jane Wyatt and June Duprex, the film is being widely booked by RKO-Radio.

It is Clifford Odett's first picture as a director. Odet also adapted the novel for the screen.

"For You Alone" Trade Shows

Because of the number of requests by exhibitors for tickets for Trade shows of Butcher's "For You Alone," F. W. Baker draws attention to the following lists of shows which have been arranged:

Tuesday, March 13 Regal, Glasgow and Gaumont Palace, Manchester, at 10.45., and at the Capitol, Cardiff, at 11 a.m.

Wednesday, March 14, at the Ritz, Leeds at 10.45, and the Forum, Birmingham, at 10.30 a.m.

Friday, March 16, the Stoll, Newcastle, at 10.30, and The Union Street Picture Palace, Sheffield, 10.30, and the Forum, Liverpool, at 10.45.

Abbot and Costello

A complete departure from their usual type of comedy will be introduced by Bud Abbott and Lou Costello for their new comedy, "Close Shave."

Long familiar to comedy fans as a team, Abbott and Costello have never exploited their abilities as individual funnymen. In "Close Shave" they will.

Tax Convention Drafted

"Kine." Cable from "Motion Picture Daily," New York

DRAFTS of conventions between U.S. and Britain designed to eliminate double taxation have been submitted to both Governments for final negotiations following the Washington meetings of both Governments' tax experts. Highlight of the agreement involving the Industry is the elimination of double taxation on film receipts of both countries.

JOSEPH McCONVILLE is President of the new Columbia International Corporation.

COLUMBIA, Paramount, RKO-Radio, U.A. and Universal have set up their own box-office percentage on films to check up on admissions, combined with new angle of theatre staff receipt stealings.

ARTHUR LOEW leaves for South America to pick sites for theatres where Loews are not represented.

EASTERN MANAGERS rescued in Manila include Warner's Clifford Almy; Universal's Larry Deprida; 20th-Fox's Arthur Doyle; U.A.'s Charles Core.

DAVID SELZNICK will press for injunction against Vivien Leigh says his Hollywood office.

THE BRITISH GOVERNMENT is believed here to be sponsoring the idea of the Rank interests sending executives on world tours to lay groundwork for British film post-war exports.

"Tough Situation" for Foreign Films in U.S.

THERE is now insufficient positive film in the United States to provide prints for imported pictures—according to a cable from the "Kine.'s" New York correspondent.

This may mean that, owing to the shortage, British films may be virtually frozen out of the market there, and the Board of Trade is believed to have taken up the subject with the British Embassy in Washington.

The Embassy is asking the U.S. Government to put some raw stock aside for release prints for British films.

Stanley Adams, speaking for the War Production Board, states that the U.S. Government is trying to arrive at a solution of the difficulties.

He emphasises that the Bureau has no intention of discriminating against any foreign producers.

Meanwhile, what is described in the cable as a "tough situation"

Continued in next column

"BLITHE SPIRIT" PREMIERE

To Help Kinema Union's Benevolent Funds

THE world premiere of Noel Coward's "Blithe Spirit" will be held at the Odeon, Leicester Square, on Thursday, April 5.

The entire proceeds of the première will be devoted, through the Film Industry Employees' Council, to the benevolent funds of all the trade unions in the film industry.

These unions are the Association of Cine-Technicians, British Actors Equity, the Electrical Trades' Union, the Film Artists' Association and the National Association of Theatrical and Kine Employees.

Plans for the première are well advanced; a special committee has been formed to look after the arrangements, with Phyllis Calvert as chairman.

The Lord Southwood is president of the première and George Elvin is hon. treasurer.

£15,000 Target

At the first committee meeting held at Claridges recently when Lord Southwood and Anthony Asquith addressed a crowded room of supporters, the target was fixed at £15,000, and nearly £4,000 was raised by ticket sales and donations.

At the second meeting to be held on Thursday this week the speakers will be Mr. Tom O'Brien and Mr. Walter Hutchinson.

Donations are coming in extremely well, and the committee is confident that the target will be reached. Arrangements are going ahead for a gala evening at the Odeon, Leicester Square. Many Cabinet Ministers and Labour leaders have promised to attend.

is that which affects the Two Cities production, "The Way Ahead," which Twentieth Century-Fox is releasing in America.

Because Twentieth has insufficient stock available in the U.S. it is suggested that prints be made in England out of the English allocation for the American market.

The problem of non availability of stock in America to print British subjects was originally brought before the British Film Producers' Association by Michael Balcon, who urged that representations be made to the American Government to allocate stock in the way in which it is allocated for American films in this country.

The matter was left for further investigation but nothing was done.

Raymond Stross's Plans

A paragraph which appeared in the KINE. of February 22 regarding the plans of Raymond Stross at Carrickfergus incorrectly stated the scope of the conversion of a hall there into a kinema.

Mr. Stross states that it is not his intention to provide a ballroom, but the kinema will have a restaurant as one of its amenities. His Firragby plans are not sufficiently advanced as to be definitely announced yet.

PATRONS WHO EVADE PAYMENT

N. IRELAND MINISTER DECLINES TO ACT

THE Northern Ireland Ministry of Finance has refused to follow the lead of the British Customs and Excise authorities in prosecuting persons who are caught breaking into kinemas without paying.

Replying to a request from the Northern Ireland C.E.A. the Minister of Finance declined to institute proceedings against a number of boys who had been caught breaking into kinemas without paying.

The letter added, "In the absence of any evidence that a substantial amount of revenue is lost in this way, the Ministry considers that the necessary preventive steps should be taken by the kinema or kinemas concerned."

T. H. MACDERMOTT said he thought the letter was most unsatisfactory. The Ministry was throwing the onus on exhibitors who could not prosecute for evasion of tax. They had given the Ministry full details of successful prosecutions in London.

J. D. RUSSELL said that to carry out what the Ministry wanted he would have to engage at least another sixteen men full time for the Ritz.

ARCHIE HEGGARTY said that the problem was becoming a really serious one. He had caught many lads at one of his kinemas, and when they were confronted with the police they openly said that "kinemas were easy joints" to get into. It was decided to write again to the Ministry asking that action should be taken.

Rex Harrison as Charles Condomine and Constance Cummings as Ruth in Noel Coward's BLITHE SPIRIT (G.F.D.)

Obituary

GEORGE BLACK, SHOWMAN

GEORGE BLACK, the leading Variety producer,, died in his London flat, on Monday last, at the age of 54. He had undergone an operation three weeks previously.

He began his career as a showman at the age of 11, helping his father with a waxworks show, in his home town, Birmingham. His family opened a kinema in 1906.

By the early 1920s George Black owned a chain of kinemas in the North.

He served in the Great War in the Northumberland Fusiliers.

In 1928 he came to London, having sold his kinema circuit for £280,000, to manage the General Theatre Corporation, Ltd. In 1933 he took over management of Moss' Empires, and in 1938 became joint managing director of the company.

George Black kept Variety alive and made a brilliant success at the Palladium. During his latter years he became a successful producer of musical shows.

In 1940 he was made honorary adviser of entertainment to the Army.

Black, known throughout the film business, was one of the outstanding figures of his generation in the entertainment Industry. He leaves a widow, two sons in the Army, and a daughter, Pauline, who is in his latest show, "Strike It Again." His brother is film producer Edward Black.

Application to open theatres and kinemas in Oldham, Lancs, on Good Friday were considered by Oldham Watch Committee last week. A letter was read from the Executive Committee of the Oldham and District Council of Churches asking that the doors should not be open until three o'clock. This was agreed by the committee and a motion to that effect carried.

HOYTS' KEY AUSTRALIAN ACQUISITION

Hoyts Theatres, of Australia have completed a partnership with Waterman Bros. under which the recently reconditioned York Theatre, Adelaide, becomes an all-British kinema as from June of this year.

Ralph Smith, London representative of the company, who received this news last week, told the KINE. that the move was of considerable importance to the British industry since the theatre will be devoted to first runs of British pictures only.

The successful Gainsborough production, "The Man in Grey," will be the first film to be shown under the new arrangements.

The Hoyts circuit plans to operate at least one all-British kinema in each Australian state capital.

Continued from page 3

FIFTY POST-WAR ODEONS FOR CANADA

When the programme of building is completed in a period of about two years the circuit will have 160 kinemas under its control. Mr. English could not say when work will commence as there are at present restrictions on all building.

Limestone will be used as facings, except in smoky industrial districts where glass will be widely used. Plastics will be used for panelling.

British projectors, sound reproducing apparatus and seating are included in the list of fixtures and fittings which will be supplied from this country.

B

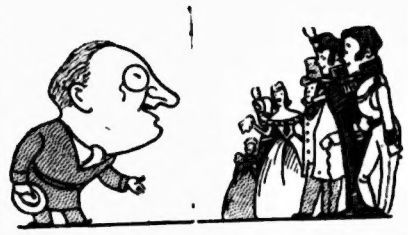
Welcome Mr. Tauber

By BEN of B.N.

OF course "Waltz Time" would not have been complete without Richard Tauber, but Richard Tauber is always very much in demand for concert engagements, gramophone recordings, radio broadcasts and such like, but we made up our minds to have him, and now we can announce triumphantly, which is the way we in the film business usually announce, that Richard Tauber may be heard singing the new Hans May hit, "Break of Day," in the picture. May, who wrote "My Song Goes Round the World," "Open Wide Your Window, Dear," and others too numerous to mention, has surpassed himself with "Heavenly Waltz," "You Will Return to Vienna" and "Little White Horse," all of which you will be hearing in the new picture. Naturally the most delighted man on the set at Elstree when he heard that Tauber had accepted the British National offer was Paul Stein, who directed the famous singing star in that all-time record breaker, "Blossom Time."

If you want melody, "Waltz Time" has it; if you want romance, comedy, or spectacle, it's got those too, and if you want star names, how are these to start with? Richard Tauber, Carole Raye, Pat Medina, Albert Sandler, Webster Booth, Anne Zeigler, George Robey, Peter Graves, Thorley Walters, Harry Welchman, John Ruddock, and so on and so on.

There is an air of enthusiasm about the National Studios these days, which is not surprising, because many of the staff have already seen the "rough cut" of "Waltz Time," and they are spreading the glad tidings that this, the first of the new super National subjects, is in the topline class.



We asked Paul Stein to give us something that was even better than "Blossom Time," and he has certainly come across!

* * *

The farther north you travel, the greater the dislike for British pictures, or shall we say, certain British pictures? And by the time you get to Glasgow it is getting pretty strong. Travelling from the city over to the south side it becomes really fierce, and if a British picture is to be shown, it has to be in the outstanding class. Well, with great daring we decided to preview "The Agitator" to the tough Glasgow audience at the Coliseum, we felt that this was the acid test, if it could survive this then we were fairly sure, which we were anyhow, that "The Agitator" was something exceptional, and sure enough the picture went over big, no uproarious display of enthusiasm such as you find at the West End first night, but then the canny Scots had paid for their seats in good cash not in cheers, which is the way so many high-powered first-night socialites procure their film fare. Billy Hartnell is particularly elated, because he knows those tough Glasgow audiences from personal contact, and this being his first starring vehicle he was most anxious to see the Scottish reaction.

"The Agitator," we're afraid, is just another box-office hit for Anglo-American to handle.

[ADVT.]

NORTH IRELAND DISCUSSES POST-WAR PLANS

Government Seeks Co-operation from C.E.A.

THE subject of post-war reinstatement of damaged kinemas has been raised with the local C.E.A. branch by the Northern Ireland Ministry of Commerce. The opinion of the Association was also invited as to the need for additional kinemas in the larger towns of the Province. Edmund Bryans, the vice-chairman, presided in the absence of chairman Louis Hyman.

S. M. Goldstein, the secretary, reported having received the following letter from the Ministry of Commerce.

"As several applications for licences under Regulation 56A for the erection of kinemas have recently been received, the Ministry took the opportunity of discussing the position with your chairman, Louis Hyman. This discussion was purely of an informal and preliminary nature. Mr. Hyman felt that the matter should be more fully discussed by the Association.

"Before the Ministry deals with any applications for authority to erect new kinemas, it is felt that consideration should be given to owners of kinemas which were destroyed or damaged by enemy action. The Ministry would, therefore, be glad if you could furnish information as to whether it is the intention of such owners to reinstate or repair these kinemas. It will, of course, be appreciated that the Ministry cannot give any guarantee that facilities for the restoration of such kinemas will be made available at present.

"The Ministry would also be grateful if you could give the opinion of your Association as to the need for additional kinemas in Belfast (after taking into account replacement of blitzed kinemas) and in the larger provincial towns. This information would be of benefit to the Ministry in dealing with applications which might be submitted.

BEN BLOOMFIELD urged that they should arrange to have a full dress debate on post-war building. If they let things go on as they had heard they were going they would just kill one another. Some people were out to create monopolies in Northern Ireland.

T. H. MACDERMOTT said that they were not a co-operative association. They could not place a ban on competition.

Other members urged that in addition to blitzed or damaged kinemas the kinemas which had been destroyed by fire should also be placed on the priority list.

The committee's recommendation that the letter be circulated to all members who could then individually notify the Ministry of their post-war requirements was unanimously approved.

Ban on Children

The committee's report on the action taken to challenge the ban by Enniskillen Council on the admission to kinemas of children was approved.

FERRIS POUNDS said that the prompt action of the branch and local protests were likely to lead to an early rescinding of the resolution. Since it had been passed there had been more children than ever attending at his company's house in Enniskillen.

The Lodge Plan

A query from the K.R.S. as to the branch's views on the Lodge plan for a booking holiday produced some lively exchanges.

RAYMOND STROSS said that he felt that they should get together and make another effort for a booking holiday. Unless they could get some real agreement they would suffer financially.

BEN BLOOMFIELD said that he did not agree with the Lodge plan.

Continued at foot of next Column

ANNUAL DINNER OF N. IRELAND BRANCH

The happy relations between the C.E.A. and Government departments was the subject of a toast proposed by Captain S. W. Clift (President) at the third annual dinner of the Northern Ireland branch. Sir Wilson Hungerford (Government Chief Whip) replying on behalf of the Government of Northern Ireland, said that the Trade was to be thanked for all the help they had rendered to the war effort.

Capt. Clift was accompanied by his daughter, Denise. Among those present were the chairman of Irish K.R.S., Norman Barfield; vice-chairman of the Eire exhibitors, Maurice Baum; and Air Commodore A. F. Churchman.

Louis Hyman, J.P., chairman, presided, and was supported by B. K. McGuigan (immediate past chairman), T. H. Macdermott and J. D. Russell (past chairmen), and A. Dalzell, O.B.E., chairman and supervisor of E.N.S.A. in Northern Ireland.

Edmond Bryans (vice chairman) in proposing the City of Belfast expressed regret at the absence of the Lord Mayor owing to illness.

Mr. McGuigan proposed "The Guests," which was responded to by the Air Commodore and Mr. Baum, and Mr. Barfield proposed "The C.E.A." to which Louis Hyman, in responding, paid tribute to the support he received from his colleagues, and to George Lodge for his work on the training scheme.

On behalf of the branch Lady Hungerford presented Mr. McGuigan with a souvenir of his year of office.

Preceding the dinner, Captain Clift, accompanied by L. Hyman, visited the Ulster training classes, where a special lecture and demonstration was given by C. L. Applebee, of the Strand Electric Company, dealing with kinema lighting.

Continued from previous column

NOEL DONAGHY declared that there should be no problem for any exhibitor on booking. "If you book as some renters would like you to you would be booked years ahead," he said. "Some halls are booked years ahead. Some exhibitors need lessons in how to say No to renters' representatives."

It was decided to reply that the Lodge plan was not the unanimous view of the branch.

Easy Joints

Amusing experiences of members in trying to stop young folk from gaining free admission to kinemas and that the secretary had been attacked by a gang of lads were revealed during the discussion on the refusal of the Ministry of Finance (reported on page 3) to take action where patrons were found obtaining admission without payment.

One member stated that some lads openly boasted that kinemas were easy joints to get in and that the easiest were the Royal, Windsor and Kelvin. The gangs had their own circuits for their breaking ins.

PROVINCIAL TRADE SHOWS:

GLASGOW	Regal Cinema	Tuesday, Mar. 13, at 10.45 a.m.
MANCHESTER	Gaumont Palace	Tuesday, Mar. 13, at 10.45 a.m.
CARDIFF	Capitol Cinema	Tuesday, Mar. 13, at 11 a.m.
LEEDS	Ritz Cinema	Wednesday, Mar. 14, at 10.45 a.m.
BIRMINGHAM	Forum Cinema	Wednesday, Mar. 14, at 10.30 a.m.
NEWCASTLE	Stoll Cinema	Friday, Mar. 16, at 10.30 a.m.
SHEFFIELD	Union St. Pic. Palace	Friday, Mar. 16, at 10.30 a.m.
LIVERPOOL	Forum Cinema	Friday, Mar. 16, at 10.45 a.m.

BUTCHER'S EMPIRE PRODUCTION

INEMATOGRAPH WEEKLY
March 8, 1945

'TOP PICTURE of the

7 WEEKS ... AUGUST MAY

David O. Selznick's

first production since "Gone With the Wind" and "Rebecca"

Since You Went Away

WEEKLY

TOP YEAR!

e industry

MAYBE IT and MARRIED ... PAYMENT

Since You Went

. . . with the greatest all-star cast in screen history!

CLAUDETTE JENNIFER JOSEPH SHIRLEY MONTY LIONEL
COLBERT · JONES · COTTEN · TEMPLE · WOOLLEY · BARRYMORE · WALKER

DIRECTED BY JOHN CROMWELL

UNITED ARTISTS

EALING STUDIOS

present

George Formby *in*

TURNED OUT NICE AGAIN

PRODUCED BY MICHAEL BALCON **DIRECTED BY MARCEL VARNE**

TRADE SHOW

Rialto, Coventry Street, W.1, Tuesday, March 13 at 11

LOWER E.T. REQUEST TO CHANCELLOR

L. & H.C. Executive Meeting

THE suggested national agreement with the N.A.T.K.E., and the concern of London exhibitors over the high rate of Entertainment Tax, were among the matters discussed by the executive of the London and Home Counties branch of the C.E.A. at their meeting last week. C. A. Mathes was chairman.

A resolution was passed by a large majority that the branch was not adverse to a national agreement with the N.A.T.K.E., providing that it excluded Sunday hours and conditions.

Apprehension Over E.T.

Members discussed the problem of E.T. for some time. The decision was reached that the delegates to the L.F. and P. Committee should ask them (and through them the General Council) to express to the Chancellor the general apprehension at the incidence of the tax.

Notice was given of an amendment to Rule Five of the C.E.A. which provided for the formation of a Managers' Section to be considered at the annual general meeting, it being proposed to add a new clause.

Surrey C.C. Ban

It was intimated that the writ against the Surrey C.C. would be served within a few days. A committee had been appointed to act as liaison with the C.E.A. solicitor.

The executive decided to call a special meeting of exhibitors in the Southend, Westcliff-on-Sea and Leigh area, to consider a letter from the Local Authority on S.O. and the charity tax.

Good Friday Opening

Notification had been received from the L.C.C., Middlesex C.C., the Croydon, East and West Ham borough councils, approving kinema opening on Good Friday this year in their districts. Conditions will be the same as S.O., except that no charity tax will be payable.

The committee was still awaiting the decisions of the Surrey County Council and the Essex County Council.

The branch decided to grant £25 to the F. J. Brown testimonial fund.

J.C.C. Board Elections

Four voting members were elected to the J.C.C. board: Cecil G. Bernstein, Major A. J. Gole, T. France, C. A. Mathes. Four deputies: R. H. Dewes, Conn. A. W. Green, S. Hart, Col. S. K. Lewis.

J. W. Perry, a co-director of J. C. Claybrick, was welcomed as a new member of the committee.

C. A. Mathes was elected delegate to the G.P. Committee.

Ella Raines and John Wayne in TALL IN THE SADDLE (RKO-Radio)

CHEAP PRICES DEPRECATED

Portsmouth to Tackle Cheap Price Menace

AT last week's meeting of the Portsmouth and Isle of Wight branch of the C.E.A., attention was drawn in a letter from the General Secretary to the reaffirmation by the General Council of the policy of no bargain matinee prices, and asking whether there were any cases arising in the area where the policy recommended was not being carried out.

F. B. B. BLAKE said that they had suffered in the past from the introduction of cheap matinées. The menace which passed away at the advent of war was creeping back in the West End, where major kinemas showing pre-release films had instituted morning matinees. They deprecated that practice and were making some effort to stop it. If they could not get ordinary normal prices of admission for pre-release films in London it did not say much for the picture, and it was not fair to expect provincial towns to play these pictures at high prices after they had been flogged in London at cheap matinées.

S. H. PARSONS added that if they were going to run cheap matinée performances there was always a danger of the authorities stepping in and saying that they should observe these prices at all times.

CHARLES CLARKE moved that the branch should heartily support the policy of the General Council and that they should deprecate any suggestion of cut prices. S. H. PARSONS seconded and this was carried. The Secretary was also instructed to send a letter to every member of the branch on the subject.

RESTRICTED PLAYING TIME AFFECTS PRODUCTION

OFFICIAL PORTSMOUTH APPEAL FOR EXTENDED HOURS

THE suggestion that war production is suffering because workers are inclined to leave off before their correct time in order to see the entire programme at their favourite kinema was made in a letter from the District Transport Officer, V. H. Scott, which was read at the monthly meeting of the Portsmouth and Isle of Wight branch of the C.E.A. Emphasis was laid upon the shortage of carbons which had necessitated the reduction of playing time. A. Levison presided.

Writing on behalf of the Consultative Transport Committee in Portsmouth, Mr. SCOTT pointed out that the last 'bus did not now leave the City until about 9.30 p.m., yet some houses had not altered their finishing time of 8.45 p.m.

"We would be grateful," he added, "if you would assist in getting these houses to finish half an hour later, thereby helping the question of production generally. I understand the difficulty in doing this is caused by trouble in obtaining the extra carbons, but do you need extra carbons? Could not the obstacle be got over by starting the afternoon programmes half an hour later?"

CHARLES CLARKE pointed out that in order to show the big feature three times they had to start at 1.30 p.m., and then they did not finish until about 9.20 p.m.

F. B. B. BLAKE suggested that they should open irrespective of the 'bus service. People who wanted to catch a 'bus, he said, would come early enough.

S. H. PARSONS: Do you think the 'bus service makes all that difference?

Mr. CLARKE said they had to consider the staff, some of whom would have to walk home, but Mr. Parsons remarked that they could get over that difficulty by staggering the hours.

P. J. MILSOM stated that in the Isle of Wight they had never closed earlier than 10.15 p.m.

The Secretary (A. DANIELS) said he had written to General Secretary W. R. Fuller, pointing out that as the hours of performances were now being extended exhibitors were using more carbons, but no increased allowance had been made to meet the need. He asked Mr. Fuller to take the matter up with the Carbon Pool.

In Short Supply

In reply, Mr. Fuller wrote stating that the trouble about carbons was that supplies were getting very short, but steps were being taken to increase supplies to normal by importation from America. They could not get an increased supply out of a diminishing one, which was the position at the moment. He added, however, that any application from an exhibitor in short supply would be dealt with by the Carbon Pool on its merits.

W. C. ELLIOTT said the position had been made more difficult during the last six months by the fact that they had been compelled to make a two months' allowance last for three months. He was no longer running on full current, which meant reduced lighting, and was using all the ends to get through, which sometimes meant that he lost his light.

CHARLES CLARKE said they were now drawing upon emergency supplies, and the CHAIRMAN added that instead of closing later they would be compelled to close earlier.

F. B. B. BLAKE said he thought the Carbon Pool would continue to cut supplies so long as exhibitors had any in stock. He thought they should let the Pool know that they were definitely short in their stocks and had no surplus from which to carry on.

Eventually, the Secretary was instructed to write to Mr. Fuller urging that the two-monthly period should be restored as soon as supplies permitted.

The Managers' Section

Instructions were asked for by the delegates on the proposal of the London branch that Rule 5 should be altered to enable the General Council to organise managers, assistant and relief managers, and trainee managers into a separate section of the C.E.A.

It was agreed to instruct the delegates to support the London proposal.

Training Scheme

The SECRETARY reported that the Sussex branch was going forward with a scheme for the training of projectionists, and said it was possible that Portsmouth trainees would come within the scope of that scheme. He added that he had been in communication with the Chief Education Officer for Portsmouth in regard to the matter.

Unwanted Theatre

Mr. PARSONS reported that Mr. Blake and himself had interviewed the Portsmouth City Replanning Officer and Reconstruction Architect with regard to his suggestion that a site might be reserved for a kinema on the Paulsgrove Estate, Wymering, which was being acquired by the City Council for housing purposes.

They pointed out that the geographical situation of the estate in relation to existing theatres did not justify the siting there of another kinema, apart from the difficulty which another house in that area would experience in getting films. Subject to confirmation of this by the branch, the Re-Planning Officer agreed to recommend his committee not to reserve a site in the plans.

Approval was given by the branch of the representations made, and the Secretary was instructed to write to the Re-Planning Officer expressing their appreciation of his approach to the branch on the matter and stating that they would be glad to advise on any other matter that might arise affecting the Industry in connection with the re-planning proposals.

S.O. Allocation

A letter was received from the Town Clerk of Portsmouth stating that the council had now agreed that £200 should be the charity contribution in respect of Sunday opening for the present year.

It was agreed that the secretary should proportion the amount to be paid by the various theatres which had applied for Sunday opening in consultation with the Town Clerk.

P. of W. Efforts Hindered

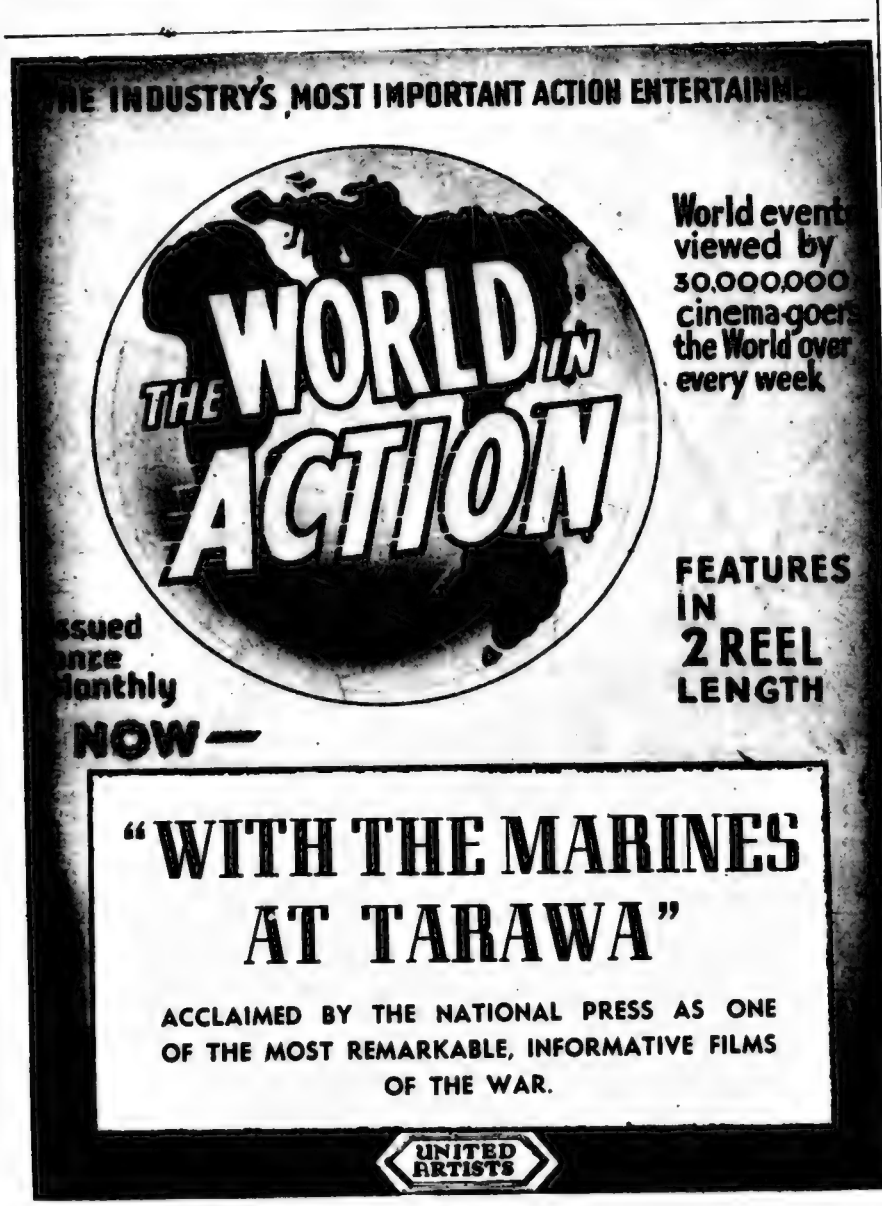
FEW COLLECTORS AND INSUFFICIENT BOXES

W. C. ELLIOTT, at last week's meeting of Portsmouth branch of the C.E.A., criticised the arrangements made for the collections in the local kinemas on behalf of the Prisoners of War Fund, stating that on the Sunday no one at all turned up to assist, and only one of two on the remaining days of the week.

CHARLES CLARKE said that if they had another collection for the Prisoners of War next year it should be organised through the branch to make sure that every kinema had collecting boxes and assistants.

It was stated that the final figures were not yet available, but it was thought that the collection in Portsmouth might be slightly down on last year. So far as the Isle of Wight is concerned, Mr. MILSOM said he thought they had exceeded last year's collection.

D


THE INDUSTRY'S MOST IMPORTANT ACTION ENTERTAINME
THE WORLD IN ACTION
World events viewed by 30,000,000 cinema-goers the World over every week
ssued
nce
lonthly
NOW—
FEATURES IN 2 REEL LENGTH
"WITH THE MARINES AT TARAWA"
ACCLAIMED BY THE NATIONAL PRESS AS ONE OF THE MOST REMARKABLE, INFORMATIVE FILMS OF THE WAR.
UNITED ARTISTS

THE MANAGERS' SECTION

Edinburgh Has a Private Discussion

THE Edinburgh Section of the C.E.A., at its meeting last week, approved of the proposal to form a Glasgow Section. The proposed managers' section of the C.E.A. was discussed in private in relation to the Scottish branch amendment in favour of deferment for a year. A. S. Albin presided.

J. S. DUNBAR reported on the proposal to form a Glasgow section, which, it was suggested, would hold monthly meetings with the Scottish branch meeting quarterly. The suggestion had been remitted to the executive with a view to the recommendation being brought into force.

LOUIS DICKSON thought it did not seem to affect Edinburgh.

Mr. M'LAUGHLIN said it affected Edinburgh in that if the Glasgow section passed something it would affect only Glasgow, and not as at present the whole of Scotland.

Mr. DUNBAR said there were over 20 present at the Glasgow meeting at which the suggestion was made, two were from Edinburgh and one each from Dundee and Aberdeen.

Mr. M'LAUGHLIN said the proposal should be carried a stage further, and no business except routine business should be conducted at the branch meeting without prior notice served to the members.

Mr. DICKSON suggested that as there would only be four meetings of the branch in the year Edinburgh members should really make an effort to attend them.

Mr. M'LAUGHLIN: And one of them will be the annual meeting. Far too often, he said, the Executive arrived at a sound conclusion, and the Glasgow meeting upset the whole thing.

The CHAIRMAN: If we get the sections, that will be obviated.

Mr. McLAUGHLIN:: We will be a little happier than we are at the moment.

Truants at Kinemas

W. H. ALBIN, reporting on the last meeting of the Scottish Executive, mentioned the case of a boy of school age being reported by a school attendance officer for being present at a kinema during school hours. It was, however, he thought, a local matter, and did not affect Edinburgh.

Mr. M'LAUGHLIN thought it did. For it threw the onus on managements of deciding whether a boy attending a matinée was of school age. They should keep themselves alert and see that not too many children were playing truant in their picture houses, because it might create trouble with the education authorities.

Mr. DUNBAR said as a matter of fact in this case it was found that the boy's school was closed for lack of coal.

"Kine." Editor Retires

Mr. DICKSON said the retirement of S. G. Rayment, editor of the KINE., had been before the General Council, and some very nice things were said about him and the way in which he had played his part in the Trade. It had been agreed previously by the General Purposes Committee that a presentation be made to Mr. Rayment at the annual meeting.

Joint Committee

In reference to bars, Mr. Dickson said the Joint Committee was at No. 36, and as the first Scottish case was No. 85, it would still be some considerable time before it was reached.

The Scots Pay

As to the proposed action in the High Court against Surrey County Council on the question of attendance of children at Sunday shows, Mr. DICKSON said he was on the L.F. and P. Committee, but these actions were going to be a very considerable expense to the Association, and as they were all in England and Scottish law was quite different, Scotland got no advantage, but just paid her share of the costs.

Catering Wages Agreement

Mr. DUNBAR and he had sought to get the catering wages agreement deferred for a month in order to enable the Scottish Committee, which had never met, to consider it. Unfortunately, they were overwhelmingly defeated, and the General Council agreed to confirm the agreement. So their committee was really no use. They had been rather late in forming it.

P. of W. Result

Mr. DICKSON also reported that a sum of £389,000 had been raised for the Red Cross Prisoners-of-War Fund, which compared with £300,000 the previous year. Scotland was again the only branch that got special mention. It had achieved the marvellous total of £74,000, which compared with £60,000 in 1943.

Managers' Section Deferment

Mr. M'LAUGHLIN thought they should have a discussion on the proposal to establish a managers' section of the C.E.A., so that their three delegates might vote, not as they were told by the General Council, but by their constituents.

Mr. DUNBAR pointed out that delegates attended as members, and could say what they liked, no matter what a section or branch thought.

Mr. M'LAUGHLIN insisted that it would be a good idea to have a discussion and instruct their members, who, whether members or delegates, nevertheless went at the association's expense, how to vote.

Mr. DUNBAR mentioned that at the annual general meeting the Scottish branch was to table an amendment that this be deferred for a year. What was all the hurry to get this section into being when they had a Wages Control Board coming into operation? Some members of the branch thought they were being hustled into something in a hurry that should be considered properly. Others wanted to know what managers thought about it. That could be discovered by a card vote.

Mr. M'LAUGHLIN said if they did not discuss it and it was passed at the annual meeting they could do nothing about it.

Subsequently it was agreed to discuss the matter in private.

Luncheon to Sir William Darling

Mr. M'LAUGHLIN reported that they had received 40 applications for the luncheon to Sir William and Lady Darling on March 23.

Sir William, in accepting the invitation, wrote that he and Lady Darling looked forward to the occasion as they always did when they were associated with the C.E.A.

Aid to China Fund

There was a long discussion on doing something for the United Aid to China fund on an application from the Lord Provost. The Applications Committee had refused facilities for taking collections in kinemas, but recommended support by individual proprietors.

It was subsequently agreed that those who wanted boxes might ask for them.

Houses for Kinema Veterans

The CHAIRMAN thereafter suggested that he would like them to do something for the Scottish Veterans' Garden City Association. That Association wanted £300,000 to build 500 houses, and he thought the Edinburgh Trade might raise £3,000 to provide three houses which could be occupied by disabled Service men from their own Trade.

It was agreed to discuss the matter at the next monthly meeting.

Gail Russell and little Noda Griffifth in a scene from THE UNSEEN which Paramount is Trade showing on March 9 at the Plaza. Joel McCrea and Herbert Marshall are male leads.

Priority Seats for B.L.A. Leave Men

BIRMINGHAM DECISION

In order to prevent soldiers on leave wasting their time in kinema queues the Birmingham C.E.A. has recommended that they should be given preference in the allocation of seats as they become vacant. B. T. Davis presided.

The meeting considered a letter from the Entertainment Sub-Committee of the Birmingham Hospitality Committee concerning the admission of overseas Servicemen on leave. The committee was anxious to know if something could be done to avoid men from the B.L.A. wasting time during their seven days' leave waiting in kinema queues. While wishing to do everything possible for the convenience of such Service men, members realised that any scheme for giving them preferential treatment was not free from difficulties.

Finally, it was decided to recommend members that all B.L.A. men in uniform, together with members of their families, should, on production of their passes, be admitted to the first vacant seats without having to wait in queues. It was also agreed that members might, at their discretion, exhibit a notice to that effect at their box-offices.

Bargain Matinees Bar

On the report of the last meeting of the General Council by the Chairman, the branch discussed the question of cheap-price matinees. Members were requested to inform the branch secretary of any breach of the recommendation to discontinue bargain matinée prices.

Unsuited to S.O.

H. B. Lane (chairman of the Sunday Films Committee) reported that two of the films reviewed by that Committee at its meeting earlier in the day were considered unsuitable for inclusion in Sunday programmes.

The branch unanimously resolved to make a donation of £10 10s. to the F. J. Brown Testimonial Fund.

Slide Permits

Requests for permission to exhibit slides publicising the Lord Mayor of Birmingham's War Relief Fund and the work of the Birmingham Association of the Training Corps for Girls were acceded to, subject to the discretion of the managements concerned.

The next meeting of the branch was fixed for Friday, March 23.

WANTED—FILMS FOR THE COLONIES

Colonel Lyons' Question in the House

In the House of Commons on Wednesday, Col. Lyons asked the Secretary of State for the Colonies whether he would arrange through the Colonial Research Committee for the early production and circulation throughout the colonies of simple technical and scientific films suitable for all races of all ages and both sexes.

Col. Oliver Stanley said he was considering this suggestion, but the production of the type of films mentioned, to which he attached importance, was severely limited by war time conditions.

"English Without Tears" Returns to West End

G.F.D.'s "English Without Tears" the Two Cities comedy starring Michael Wilding, Penelope Ward, Lilli Palmer and Claude Dauphen, is returning to the West End, and starts an indefinite run at Studio One next Friday, March 9.

Members of Accrington Odeon Youth Club have sent over 100,000 used matchsticks to Knifhtwick Sanatorium, Worcester, where convalescent ex-Srevicemen make model houses and aeroplanes from them.

Competition from Camp Kinemas in Notts

EFFECTIVE EXHIBITOR OPPOSITION

A STRONG line is being taken by the Notts and Derby C.E.A. regarding the showing of commercial films at war production and camp kinemas. In one instance where a Service kinema billed a subject a fortnight before public release the exhibitor concerned obtained the withdrawal of the booking.

The branch dealt with a number of problems relating to the showing of commercial films at a local ordnance factory, and a film which it was intended to show at a camp near to the kinema which had it booked for showing three weeks later.

In the instance relating to the ordnance factory it was found that the showing was confined to hostel residents in the factory consisting of less than one hundred people, and in consequence it was resolved that no objection would be made to the showing.

Pre-release Withdrawn

In the second instance, where a camp was involved, it was reported that a film, which had been booked for a certain date by a nearby kinema had also been booked for the camp kinema within the two-mile limit three weeks before the date of public showing. A complaint was raised with the renter, who cancelled the Army date.

The sergeant in charge of the booking at the camp got in touch with the exhibitor and asked for an explanation. It was pointed out to him that at this particular camp, where a number of civilians, all of whom attended the camp kinema were employed, the theatre was not strictly a military theatre.

Other exhibitors were warned to act accordingly in the event of any such similar contretemps occurring with films booked by themselves.

The Vice-President

In view of Fred A. Prior's nomination as national Vice-President by the Notts and Derby C.E.A. branch, Mr. Drew expressed the hope that as many members as possible would attend the annual meeting at Grosvenor House, London, on Tuesday, March 20.

This would be a special occasion from the Notts and Derby point of view, as Fred A. Prior, immediate past-chairman of the branch, was the only nominee so far for the office of Vice-President of the Association.

LINDSEY COUNCIL TO RE-ASSESS KINEMAS

Kinemas in the Lindsey (Lancs) County Council are area to be reassessed, according to T. D. Bill, chairman of the Grimsby and N. Lincs. branch.

At the last meeting Mr. Bell stated that his theatre, the Royal, Cleethorpes, had been visited by the Lindsey County Council valuer regarding re-assessment.

It appeared that the whole of the kinemas in the area covered by that authority were in process of being re-assessed. He gave details of the method adopted to reach the new assessment, and suggested that the matter should be carefully watched in the interests of both independents and circuits.

After a discussion it was decided to follow the chairman's advice.

P. of W. Collection

Mr. Clow (hon. Secretary) reported that the Red Cross Prisoners-of-War collection would be held on April 29. An application was received for a collection from the St. John Ambulance Brigade, and it was agreed that this should be given at a later date.

Those present at the meeting, the agenda of which was one of the lightest on record, were G. Kasoni, R. B. Jones, J. Edmundson, J. B. O'Keefe and C. Clow, and R. Bass.

The annual meeting is to be followed by a *thé dansant*, at which would be handed over a Red Cross cheque, and members able to make the journey were assured of a happy and interesting trip.

Red Cross Collections

The various areas of the branch have had the following dates allocated from Red Cross 1945 collections: Week starting April 1, Glossop, Tideswell and Chapel-en-le-Frith; for week beginning Sunday, April 29, Boston, Bourne, Grantham and Spalding, in Lincolnshire, as well as the kinemas in Nottinghamshire and Derbyshire.

Benevolent Fund

The hon. secretary of the Benevolent Fund reported that further contributions had been received from B. G. J. Smith, of the Empire, Alfreton (£2 1s. 9d.), and J. Drew, Scala, Long Eaton (£7 10s.).

The action of the executive committee in arranging for the rental of a rediffusion installation at the home of Mrs. Gunn, Mansfield (widow of a former kinema musician), to become a charge upon the Benevolent Fund was also fully approved.

No Free Passes

A Chesterfield member reported that he had received a request from an Army entertainments officer asking for free passes to kinemas. The branch resolved that the decision of the General Council of the Association be adhered to and that no such facility be afforded.

Welcomed

G. S. Clark, of the Metro, Newton, and J. A. B. Short, of the Coliseum, Chesterfield, which recently joined the Notts and Derby branch of the C.E.A., were welcomed at their first attendance at a branch meeting by J. Langham Brown, the branch chairman.

THE PROJECTIONISTS' TRAINING SCHEME

Notts and Derby Action

Steps are to be taken to revive the interest in the projectionists' training scheme sponsored by the Notts and Derby C.E.A. The decline in attendances was referred to at the last branch meeting which heard a report from H. B. Harris, the liaison officer between the Advisory Committee and the Notts Education Committee.

Mr. Harris reported that he had consulted various students, the three chief projectionists who had volunteered as lecturers, and the Assistant Director of Education for Nottingham, and there are reasons to believe that the severe downward trend in the number of students attending the classes at the People's College and the Nottingham University College would be checked and enthusiasm restored.

The Assistant Director had agreed with criticisms placed before him and would confer with the college authorities with a view to an advisory council being set up, on which the Trade is to be represented. Such body to have as its main aim the drawing-up of a syllabus of greater interest to the students than was at present the case, and the general supervision of progress.

The branch asked Mr. Harris to prepare a memorandum for discussion and report by the Film Damage Advisory Committee at an early date, and expressed great satisfaction at the able efforts Mr. Harris had so far put in as liaison officer.

SCOTS DOCUMENTARY FILM DEMAND

Norman Wilson's Survey

UNDER the auspices of Edinburgh Film Guild, of which he is chairman, Norman Wilson has published a little booklet, entitled "presenting Scotland," which gives a complete survey of what has been done to put Scotland on the screen, and suggests at the same time how much more has yet to be done in many spheres.

Mr. Wilson refers to the distorted "Mary Queen of Scots" and the fatuous "Cohens and Kellys in Scotland" and Laurel and Hardy in "Bonnie Scotland," and gives Michael Powell's "The Edge of the World" as "on every consideration by far the most important film about Scotland that has yet appeared."

The documentary film, "England's greatest contribution to kinema," owes, he says, almost everything to a Scotsman, John Grierson. He writes of Grierson's work, and that of one of his pupils, Harry Watt; and of the excellent half-dozen films produced by the Scottish Office throughout the M. of I. in its "bold and forward-looking film policy." There are, too, the British Council films dealing with Scotland, and the Elder-Dalrymple instructional films.

As to future requirements, Mr. Wilson has many suggestions—films dealing with the scenic beauty of Scotland, its history, its achievements in science, medicine and engineering, and the publicising of its national resources and industries. The principal cities, following the example of Manchester and Birmingham, might reasonably budget for a yearly output of two or three films each.

As to training more Scottish producers, Mr. Wilson suggests one of their art colleges might do something. "A properly equipped school of kinema should be the ultimate aim, but, less ambitiously, a temporary lectureship might fill the breach by providing a solid basis of film theory and the realistic tenets of documentary."

The book contains information relating to nearly 90 films dealing with Scotland, with illustrations from some of the more outstanding films.

MRS. JAMES WELSH.

Loss to Glasgow Film Trade

MRS. JAMES WELSH, wife of James Welsh, Lord Provost of the City of Glasgow, died at her home in Kelvindale, Glasgow, last week, after a long illness.

She played a leading part at all social functions of the film Trade during the year in which her husband was C.E.A. president.

Since he became Lord Provost, Mrs. Welsh took a leading part in Glasgow's civic life. Her death was keenly felt by a wide circle of friends and acquaintances, not only in Scotland, but in the film Industry.

A native of Aberdeenshire, she was always keenly interested in the theatre, and in her younger days, as Nell Greig, was a well-known actress.

Later in life she took an active part in the kinema business and for years had been in direct supervision of one of the Welsh circuit houses—the Mecca at Possilpark.

Kinemas Lectures

Under the title of "The Cinema and You," a series of lectures is being given in Glasgow each Thursday evening, starting on March 1 last. The lectures, which will be delivered in Community House, Clyde Street, Glasgow, will be given by a group of experienced members of the Trade and others competent to deal with the subject.

The lecturers include Malcolm Irvine, managing director, Scottish Film Productions; J. R. Thomson, manager, Cosmo, Glasgow; Allan Harper, producer; the Rev. Merricks Arnott, M.A.; George Singleton, director, Cosmo, Glasgow; and the Rev. H. Russell Ferguson, M.A.

Edinburgh Fire Inspector

James Rosie, who has been supervisor of places of entertainment in Edinburgh since 1935, retired last Wednesday, and has been succeeded by Company Officer James R. Scott, N.F.S., who has been acting as his deputy for the last three months. Mr. Rosie had to inspect theatres and kinemas attended by 100,000 people every night to make sure that every precaution against fire had been taken, and had also to instruct the staff in the use of fire appliances. These places of entertainment, which numbered about 170, have been reduced in number during the war, but the work was increased by about ten shows every Sunday.

Pennycook Cinemas

Pennycook Cinemas, Ltd., Cinerama, 57, Tay Street, Dundee, was formerly owned by the late James Pennycook, and under his will it has been acquired by his five sons, R. Pennycook, Bishopbriggs; William Pennycook, Thomson Pennycook, Roger Pennycook and Matthew Pennycook, Dundee. They are all exhibitors, who act as subscribers to the new company.

Death of Bob McHaffie

By the sudden death last Thursday week of Bob McHaffie (60) of M-G-M, the Scottish Trade has lost a great personality.

Known throughout the country, Mac has been with M-G-M since the last war, joining them in June, 1920, after previous service, prior to the war, with R. C. Buchanan, as film salesman. Earlier still he was connected for many years with the Princess's Theatre, and, as a matter of fact, at one time was Alec King's boss in the programme department. He had served under four managers in Dixon Street, from the late Mr. Simmons down to the present Mr. Spary. Mac had been ill for a month or two back, but had a had attack on Wednesday and passed away suddenly on Thursday evening.

Many Eire Kinemas Planned

THREE NEW THEATRES FOR DUBLIN

IF the authorities pass all the plans and provide the licences for materials Eire is going to have plenty of new kinemas in the early post war years. Three new first-run houses are to be erected in Dublin as well as several suburban ones.

New kinemas are to be built in Mullingar and Ballina, while Martin S. Breen, of Royal and Regal, in Waterford, has plans for halls in Tramore, Nenagh, New Ross, Mallow, Wexford, Tralee, Tipperary and Dungarvan. Associated with him in some of these halls will be Mr. James J. Kavanagh, of Arklow, and Mr. H. Wilson, of Wexford.

Leonard Ging, who already owns four theatres in Dublin, is openng the Strand, on the North Strand Road, Dublin, on St. Patrick's Day, but after the war it will be used for kine-variety. He is to build at least four other suburban houses after the war.

The Pillar Picture House, one of the oldest in Dublin, is closing at the end of the month and will be converted into a cafe.

KINEMA CONDITIONS ATTACKED

"Little Better than Pits"

Criticism of the planning of new theatres was expressed by Senator Sweetman and Mr. Kilmartin at the quarterly meeting of Kildare (Eire) County Council. Mr. Kilmartin said that many of the kinemas structures going up like mushrooms were ill-appointed structures and seemed to have been erected purely on a catch-penny basis—outside all shining and gaudy, but inside, little better than pits. There was inadequate space per patron, especially in the cheaper parts, and people were huddled together under the most unhealthy conditions. There was no effective fire-fighting provision; ventilation was very bad in summer, and in winter people shivered. Most of these recently constructed "kinemapalaces" as they were called were little better than propagation centres of dirt, vermin and disease.

Mr. Dowling said that a lot of these kinemas should be scrapped and would be no loss to Eire.

M-G-M Manager Passes

Alfred Neville, who had been Dublin branch manager since August, 1936, died last Sunday week after a prolonged illness. Born in 1899, he entered the company's service as a salesman in 1928. He was one of the most popular of the company's managers and had endeared himself to a wide circle of friends in Dublin to whom his loss is a severe blow. He leaves a widow and a family of two boys and two girls, all of school age.

POST-WAR TELEVISION PROGRAMMES

Ten Times the Cost of Ordinary Radio

POST-WAR television transmission in the London area will start on the standards governing in pre-war days, but a higher definition will apply in the provinces, according to a forecast at a Royal Institution meeting last week by D. Kirke, a former Alexandra Palace engineer.

London programmes would later be transferred to the higher provincial standards, he said.

Mr. Kirke stated that the report of the Hankey Committee on Television is now in the hands of the Government.

It would be possible to give a nation-wide programme of high definition television, but whether this would be an economic proposition was doubtful. The cost of programmes was five or ten times that of sound.

The speaker did not indicate upon what lines kinema or large-screen television might operate; he stated that both transmitters and receivers would be fully electronic, the cathode-ray tube still holding the field for some time in home receivers. He regarded the American proposal to build tubes giving a 20-in. picture with some scepticism.

America's 525-line standard was superior to Great Britain's 405 lines, but because of the 60-cycle frequency there and the need to transmit at that frequency, the resulting picture was to his mind inferior.

Mr. Kirke also discussed relay by radio linkage and co-axial cables and transmission from a captive balloon at 20,000 ft.

NO LIQUOR LICENCE FOR KINEMA

When the renewal of kinema licences came up at Seaham (Durham) adjourned licensing sessions Supt. J. Preud made an application respecting a kinema which is also a theatre.

He said that as a theatre it was entitled to sell liquor, but as a kinema the licence could not properly be exercise.

The Chairman (Col. K. L. S. Kemberton) said the magistrates would make a proviso that liquor was not to be sold during kinema performances.

Clones Ban Goes

After being in force for two years, the ban at Clones (Eire) Cinema on unmarried boys and girls sitting together has been lifted.

A new kinema and dance hall for Clones is to be completed by September.

There is to be a rush of openings of kinemas in small places in Northern Ireland during the next few weeks. Halls are to open at Ardglass, Carnlough, Keady, Tobermore, and Fivemiletown.

Eagle-Lion in Dublin

Eagle-Lion is transferring their headquarters in Ireland from Belfast to Dublin, with Maurice Mitchell as Irish manager. The offices will be situated in Abbey Street.

KINEMA SHARES HESITATE BUT G-B DEBS IMPROVE

Fractional Losses in Quiet Market Trading

It has been an uncertain, hesitant week in many sections of the stock markets.

Entertainment shares have joined in the general pause, which is partly due to the slight flare up of enemy air activity, partly to natural market uncertainty as the war nears its successful climax.

In consequence, A.B.P.C. pref. lost 6d. at 27s .3d., B. and D, 6d. at 20s. 6d., British Lion pref. a similar amount at 12s. 3d.

Gaumont "A" ordinary gave way 4½d. to 10s. 1½d., and the 10s. ordinary 6d. to 20s. Odeons declined 1s. to 41s. 9d.

But there were a few improvements, including rises of 3d. to 27s. by A.P.P.H., of 15s. to £104 by Gaumont debentures, of £1 to £106 by General Theatres debentures, of 15s. to £105½ by Odeon debentures, and of 9d. to 35s. 9d. by P.C.T. 10 per cent. pref.

Stoll also resisited the downward trend by rising 3d. to 15s.

There was renewed activity in Twentieth Century shares, the ordinary gaining the turn at 1s. 9¾d., and the 6 per cent. pref. 4½d. at 4s. 6d.

From Our Letter Bag

TROOPS IN ITALY LIKE "KISS THE BRIDE GOOD-BYE"

SOME time ago I read the Press reports and advertising on "Kiss the Bride Good-bye."

Since then I have seen the film; so have my mates, and we would like to remark on it. It was indeed one of the best films of its type which we have seen.

Having to be out in the wilds a bit, you can imagine how we always look forward to a picture show. Believe me, I went and saw it twice; it was worth seeing. A few more pictures like that one would be appreciated by us boys out here in Italy.

We compliment Butcher's Film Service on such a picture, and are looking forward to more like it. It is the right sort of stuff to give the troops, especially as it was featured with the London accent and centred near my home town. The Yanks liked it, and that is saying something.

CHARLES H. W. ENGLISH (PTE.)

Somerset Light Infantry. Prince Albert's Regiment, C.M.F.

NOTE.—*F. W. Baker, of Butcher's Film Service, reports that Private English also wrote an appreciative letter to the renting company.*

Played to Third of Town's Population

You may be interested in these figures:—

The Paramount film "Going My Way" was shown at our kinema on the 19, 24 February, *breaking all box office records.*

The number of admissions was no less than 11,552 during the week.

This is itself is a remarkable figure, representing about one-third of the population of the township area, comprising Urmston, Flixton and Davyhulme.

P. S. MOSELEY.

The New Curzon, Urmston.

ROCHDALE THEATRES PROFIT

Proprietary Theatres, Rochdale, report dividend from investment for year to January 31 last £5,265. Add rents receivable £852, making £6,117.

After deducting expenses, income tax, war damage, and interim dividend, £6,563 is carried forward, against £2,715.

The company owns all the shares of Jacksons Amusements, Ltd., which owns the Hippodrome, Empire, Rialto, and La Scala, Rochdale; Empire, Bacup; and leases the Coliseum and Ceylon, Rochdale.

STEPHEN'S GREEN RESULTS

Trading profits of Stephen's Green Cinema to October 26 last, £4,679. Preference dividend takes £1,950, tax £1,294, ordinary dividend (6 per cent.) £675, and carry forward £7,947, against £7,187.

SATISFACTIONS.

Buckley Picture House, Ltd., The **Tivoli, Buckley, Flints.**—Satisfaction in full on January 31, 1945, of mortgage dated December 21, 1936, and registered January 8, 1937, securing £4,500.

RADIO CORPORATION PROFITS UP

NET income for 1944 of the Radio Corporation of America amounted to £2,566,000, equal to 51 cents per common share. This compares with £2,548,000, equal to 50 cents, for 1943.

The gross income jumped from £73,634,000 to £81,605,000, but operating costs and taxes were higher, leaving little more net income.

David Sarnoff, the president, states that the company is now making 200 new types of electron tubes, and 350 different types of apparatus not made before the war.

Elite Kinema, Kingston

Elite Picture Theatre (Kingston-on-Thames) profit for 1944 £4,498, against £3,991. Preference and ordinary dividends take £1,182, tax £1,971, carry forward is £13,175, against £11,830.

During the year R. King resigned from the board, but D. King and S. J. Lambert joined.

Annual meeting, 10, New Bond Street, London, W., March 22, at noon.

SHARE MARKET

	This week.	Movement.
African Theatres Ord.	71/-	—
Assoc.Brit.Pic.Corp.5/-Ord.	22/-	—
,, 6% Pref.	27/3	— -/6
,, 4½% Debs.	£106½	—
A.P.P.H. Ord.	27/-	+ -/3
Brit. & Dom. Films (12/-)	20/6	— -/6
Brit. Lion 7½% Pref. 10/-	12/3	— -/6
Capital Prov. News 5/-	5/3	+ -/1½
Cine. Television Dfd.(6d.)	10/10½	+ -/1½
Dufay-Chromex 5/- Ord.	4/-	— -/1½
Gaumont-British Ord.10/-	20/-	— -/6
,, "A" Ord. (5/-)	10/1½	— -4½
,, 5½% 1st Pref.	23/3	— -/3
,, 4½% Debs.	£104	+15/-
General The. Prefd. (6/8)	12/6	—
,, 6½% 1st Mort. Deb.	£106	+ £1
Kinemas (5/-) Ord.	8/6	— -/3
Mde. Tussaud 1/- Def.	2/4½	— -/1½
,, £1 Prefd. Ord.	21/3	+ -/3
Moss Empires £1 Ord.	41/3	+ -/3
,, £1 Cum. Pref.	23/1½	— -/1½
Odeon 5/- Ord.	41/9	— 1/-
,, 6% Pref.	25/9	— -/1½
,, 5% Debs.	£105½	+ 15/-
P.C.T. 10% Cum. Pref.	35/9	+ -/9
,, 7½% "A" Pref.	31/3	—
,, 7½% "B" Pref.	31/-	— -/3
,, Const. 7% Pref.	28/-	—
Scophony (5/-)	4/3	—
Sound City (Films) 6% Pref.	14/3	—
Stoll Th. Corp.	15/-	+ -/3
Twentieth Cent. Ord. (5/-)	1/9¾	+ -/-¾
,, 6% Pref. (10/-)	4/6	+ -/4½
Union Cinemas 1st Pref.	22/6	—
,, 2nd Pref.	22/-	—

£1 shares unless otherwise stated.

SUNDAY AFTERNOON FILM SHOW

Blackpool Corporation Watch Committee has received a report from the Chief Constable (H. Barnes) concerning a film show on a Sunday afternoon at premises licensed under the Cinematograph Act. The Town Clerk (Mr. Trevor Jones) also reported on the matter.

Blackpool kinemas are licensed only to open in the evening on Sundays.

The Committee instructed the Town Clerk to write a letter of warning to the management concerned.

Continued from page 3

Raw Stock Supply Cut

sible, especially in view of the importance of news films as propaganda.

The cut announced by Mr. Dalton will be considered closely to see if further economies in handling can be effected to prevent playing time being reduced.

The scheme adopted by the Trade in rearranging release dates has been very successful, and it may be that further adjustments may prevent playing time being diminished.

But the margin is far less than existed two years ago.

Should a cut in playing time be decided upon, it will only be imposed very reluctantly, and at its best can only lengthen the life of a film by reducing the number of times it is screened in the early days of its run.

Conversations will have to be conducted with the various sections of the Trade to discover how the reduction in supply can be adjusted with the least hardship.

It is not known how long the reduction will last. On the one hand, it is hoped that the end of the European war will lower the demand by the Services for training films.

B.F.I. ANNUAL REPORT

IN the eleventh annual report of the Governors of the British Film Institute, presented at last week's A.G.M. by Sir William Brass, chairman, reference is made to the Government's White Paper on "Youth Service After the War."

Encouraged by a statement in the Paper referring to the "dangerous addiction" which kinema-going could become for young people unless "more attention be given, both in school hours and clubs" to film appreciation, the Institute submitted a memorandum on the uses of films in youth clubs to the Youth Advisory Council of the Board of Education.

This work with young people was extended during the year by the travelling representative, Miss Dorothy Grayson, a former science mistress of Malvern Ladies' College, who visited 28 local education authorities, 27 schools and 27 training colleges during ten months ending in September.

Educational Activities

Manufacturers of sub-standard apparatus were advised of the requirements of the average user.

The Board of Education were consulted over the importance of providing practical instruction in the use of visual education apparatus in schools.

The Educational Panel appointed a sub-committee to determine range of research, urgent problems and the required operative qualifications in respect to visual aids.

During the year, 116 appraisals of educational films had been published in the M.F.B.

Film Hire Agreement

The report states that there are now 20 film societies in operation, and that this movement would have been more advanced in its development if the Institute had a larger staff.

By an agreement with the B.F.P.A. and the K.R.S., certain recent sound films were made available for library use. During the year, 1,531 films were sent out on hire.

The preservation of films at Aston Clinton was given careful consideration. During the year, 260 films had been purchased or donated.

The library Technical Committee was planning a vault designed for safe storage of films. This was based on experimental work done by both the Home Office and U.S.A. Government authorities. Each compartment would have its own escape vent, so that spontaneous combusion of one film would not affect others.

There were two changes in the governing body. W. Clenvil Hall now represents the B.F.P.A., and Lady Apsley represents the Board of Trade.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Between Two Women (M-G-M)—American.	80 min. (A)	Lionel Barrymore, Van Johnson, Gloria de Haven.	Romantic medico comedy melodrama. Cast attractive, but clinical and surgical detail unsettling. Dr. Gillespie label biggest pull.	Series booking for the tough. Definitely not for youngsters.
Dangerous Passage (Paramount)—American.	62 min. (A)	Robert Lowery, Phyllis Brooks, Chas. Arnt.	Scrappy, serial-like romantic melodrama with a tramp steamer setting. Story vague, characterisation indifferent and photography dark.	Thick-ear solely for the sticks. Hardly suitable for youngsters.
Dodsworth (Grand National)—American.	102 min. (A)	Ruth Chatterton, David Niven, Walter Huston.	All-star marital drama brilliantly adapted from Sinclair Lewis's best seller. Originally reviewed in KINE., October 29, 1936.	Outstanding revival. Should Should not harm youngsters.
***For You Alone** (Butcher's)—British.	96 min. (U)	Lesley Brook, Jimmy Hanley, Robert Griffith.	Warm, ingratiating, musically exciting romantic melodrama suggested by the famous song. Story artless yet appealing, characterisation good and feminine appeal irresistible.	Cast-iron popular box-office bet. Great for the family.
Hangover Square (20th Century-Fox)—American.	76 min. (A)	Laird Cregar, Linda Darnell, George Sanders.	Highly coloured but exciting psychological thriller freely adapted from Patrick Hamilton's best seller. Acting impressive, treatment theatrically effective and thrills big.	Very good thriller. Definitely not for juniors.
Lone Troubadour, The (Equity British)—American.	58 min. (U)	Fred Scott, Claire Rochelle, Carl Matthews.	Pocket outdoor romantic comedy melodrama. Story straightforward, action fast, fights realistic, songs appropriate and scenery picturesque.	Reliable western support for the family, industrial audiences and youngsters.
See My Lawyer (General F.D.-Universal)—American.	69 min. (U)	Olsen and Johnson Grace McDonald.	Spectacular crazy musical extravaganza. Story a bit of a jumble, but incidental variety acts and staging excellent.	Capital escapist entertainment for the masses and troops. Good for youngsters
***Sport of Kings, The** (Equity)—British.	96 min. (U)	Gordon Harker, Leslie Henson.	Comedy which though old should still be popular.	Useful revival for the industrial masses and youngsters.
Tall in the Saddle (RKO-Radio)—American.	87 min. (A)	John Wayne, Ella Raines, George "Gabby" Hayes.	Rip-roaring outdoor romantic comedy melodrama. Story intriguing and exciting and teamwork virile.	Capital horse opera. Great for youngsters.
This Man's Navy (M-G-M)—American.	100 min. (U)	Wallace Beery, James Gleason, Jan Clayton.	Spectacular comedy melodrama of the men of the "lighter than air" branch of the American Navy. Teamwork good and aerial thrills novel.	Very good family and industrial booking. Great for kids.
To-morrow the World (United Artists)—American.	85 min. (A)	Fredric March, Betty Field, Skippy Homeier.	"What to do with the Nazis" problem play with a domestic setting. Story a trifle far-fetched, but boy star brilliant. Title values obvious.	Good out-of-the-rut booking for the majority of halls. Hardly suitable for youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Hangover Square

20th Century-Fox. American (A). Directed by John Brahm. Featuring Laird Cregar, Linda Darnell and George Sanders. 6,945 feet. Release not fixed.

HIGHLY coloured, musically inclined psychological thriller, freely adapted from Patrick Hamilton's best seller, covering the macabre machinations of a brilliant composer who, during mental black-outs occasioned by the hostility of sensitive ears to discordant sounds, is a cunning and devilish killer. The plot itself wants a bit of swallowing and the 1903 London atmosphere is wide of the mark, but the characterisation is quite good—Laird Cregar gives an arresting and moving performance in the "split personality" leading rôle—and the camerawork and incidental musical accompaniment are theatrically effective. Showmanship—the big fire climax is a real corker—works the oracle. Very good thriller and certain money-spinner for popular and industrial halls.

Story.—George Harvey Bone, a brilliant young composer living in Chelsea, London, in the early years of the century, has a particularly sensitive ear and discordant sounds cause him to suffer mental black-outs. An elderly antique dealer is murdered and his shop set on fire during one of George's bouts, and George, fearing that he may have been responsible, consults Allan Middleton, a Scotland Yard psychiatrist. There appears to be no evidence to support George's fears. George and Barbara, daughter of Sir Henry Chapman, a famous conductor, are unofficially engaged, but George suddenly becomes infatuated with Netta, a cheap singer. Subsequently, a rasping noise causes George to go berserk and he attempts to strangle Barbara, but fails to remember the unhappy incident. Netta continues to toy with George's affections and he neglects work of importance to write catchy songs for her. She finally turns him down and again he goes haywire. He murders her and throws her body on a Guy Fawkes' night bonfire. By now the authorities are suspicious and they close in on George while he is playing his new concerto to a fashionable audience. He then becomes aware of the grisly streak in his psychology and knows the game is up. He promptly starts a fire and perishes in the flames.

Acting.—Laird Cregar has a most difficult rôle as George, but fantastic as the part is he brings it off. His untimely death has undoubtedly robbed the screen of a powerful, subtle and accomplished actor. Linda Darnell is a tantalising Netta, and George Sanders is, as usual, sound in the comparatively small rôle of Middleton. Faye Marlowe, Alan Napier and Frederic Worlock also deserve mention.

Production.—The "split personality" of the central character is responsible for an exuberant amalgam of murder, [illegible] and music. The cultivation of sensat[illegible] thrills is not, however, its only virtue an[illegible]ffective. The author of the many spectacular crimes and atrocities is cunningly depic[illegible] as an innocent victim of a cruel idiosyncrasy and sympathy for him establishes considerable human interest. In other words, it's macabre hokum with a heart. As for its stage craft, the atmosphere is not without error—the 1903 Chelsea interiors and exteriors must have been taken from a pretty rough print—but the camerawork and musical treatment display a shrewd sense of the theatre. It should certainly do another "The Lodger," and that, from the box-office viewpoint, is going some.

Points of Appeal.—Intriguing and exciting story, gripping performance by Laird Cregar, good support, big thrills, spectacular and breathtaking climax, effective musical treatment, arresting title and big star values.

Continued on page 22

More Smart
Showmanship by
RKO!
- - - giving you the
greatest outdoor
drama at the
very peak of
new popular
demand!

A BIG SHOW WITH

JOHN

WAYNE

ELLA

RAINES

in

Tall in the

RKO RADIO PICTURES

ACTION AND SUSPENSE!

"A draught of fresh air . . . Rousing drama, served up in de luxe fashion."
Daily Film Renter

"Non-stop action . . . Suspenseful romance, diverting comedy. Excellent, out of the common rut."
Cinema

REVIEWS—Continued from page 18

This Man's Navy

M-G-M. American (U). Directed by William A. Wellman. Featuring Wallace Beery, James Gleason and Jan Clayton. 6,983 feet. Release not fixed.

SPECTACULAR comedy melodrama of the men of the "lighter than air" craft (blimp) branch of the American Navy. The actual story, one of friendly rivalry between two wily "old sweats," strikes a very familiar note, but the by-play, turning on the adoption of a son, is fresh and ingratiating and the aerial detail is novel, up to date and exciting. Versatile teamwork—Wallace Beery shares the honours with a resourceful supporting cast—showmanlike direction and the even distribution of big thrills over its ample running time provide further box-office credentials. Very good family and industrial booking.

Story.—Ned Trumpet, a senior N.C.O. of a Navy "lighter than air" craft unit, and Jimmy Shannon, another old-timer, take great pleasure in badgering each other. Shannon is married and has a son, but Trumpet is a bachelor and envies Shannon's luck. During exercises Trumpet is knocked out of a balloon and lands on a farm owned by Maude Weaver, a widow. Trumpet takes to Maude's son Jess, crippled as a result of a riding accident, and unofficially adopts him. Through Trumpet, Jess is cured and subsequently gets a commission in the L.T.A.'s. He celebrates by becoming engaged to Cathey, a pretty working girl. Trumpet boasts that Jess is his son, but Shannon has his doubts. Jess becomes a captain of an airship employed to spot submarines, and Trumpet is with him when the enemy is sighted and engaged. Trumpet not only cloaks Jess's sudden attack of the jitters, but is the means of the boy being awarded a medal. Jess's conscience bothers him, but when the scene shifts to the Far East he makes good in exciting and colourful circumstances. Shannon then accepts him as Trumpet's son.

Acting.—Wallace Beery contributes an amusing and forthright portrayal as the boastful, good-hearted Trumpet, James Gleason makes an effective foil as Shannon, Tom Drake acts naturally as Jess, and Jan Clayton is adequate as Cathey.

Production.—The first half is a trifle wordy and technical—the balloons keep going up without anything of much consequence happening—but the penultimate action is fashioned from a sure and snappy blend of wholesome sentiment, clean comedy and rousing spectacle. Although cold reflection may cast a shadow of improbability on the many victories of the hero's dirigible, at least the film provides a good laugh and thrill while it lasts. The name of Beery further consolidates its strong box-office position. Technically, it is in the best M-G-M tradition.

Points of Appeal.—Friendly and exciting story, first-rate performance by Wallace Beery, good support, authentic detail, spectacular aerial thrills, good title and box-office star, and "U" certificate.

Between Two Women

M-G-M. American (A). Directed by Willis Goldbeck. Featuring Lionel Barrymore, Van Johnson and Gloria de Haven. 7,197 feet. Release not fixed.

ROMANTIC medico comedy melodrama, or rather 80 minutes' walk of a big New York hospital, culminating with a ringside seat at a major operation. The cast is attractive and the clinical and surgical detail realistic—too realistic in fact—but popular escapist entertainment is conspicuous solely by its absence. The appeal, if any, of this, the latest of the Dr. Gillespie series, is to the melancholy minded, those who, when in need of pep, immediately turn to the medical museum and dictionary. Series booking mainly for patrons with stout stomachs.

Story.—Red Adams, a handsome young doctor, is persuaded by his mentor, Leonard Gillespie, crusty but brilliant head surgeon of the Blair Hospital, to take a night off. He goes to a fashionable restaurant with Ruth Edley, a wealthy and attractive socialite, and notices that Edna, one of the singers, is looking dicky. Shortly afterwards, Edna flops out and Red learns that she is unable to eat. He diagnoses psychological trouble, and, at the risk of exciting Ruth's jealousy, cures her. Meanwhile, Sally, the Blair Hospital telephonist, collapses with Bright's disease. She wants Red to perform the emergency operation and he does. He removes the infected kidney successfully, and, thank heavens, that's that!

Acting.—Van Johnson is a likeable Red. Lionel Barrymore makes his presence felt as Dr. Gillespie, Marie Blake suffers visibly as Sally, and Gloria de Haven and Marilyn Maxwell are a couple of good-lookers as Edna and Ruth.

Production.—There is a bright opening night-club scene in which the wealthy Ruth pays for Red's favours and kisses in War Bonds and a return to the same gay environment just before the climax, but otherwise the picture spends half its time telling people that they should consult a doctor whenever they feel queer and so avoid frightening themselves with imaginary illnesses, and the other illustrating an operation for Bright's disease in circumstances so realistic that the tough as well as the timid will be scared stiff. Everyone to his taste, but count us out if this is entertainment.

Points of Appeal.—Title, star and series values.

Tall in the Saddle

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring John Wayne, Ella Raines and George "Gabby" Hayes. 7,832 feet. Release not fixed.

RIP-ROARING outdoor romantic comedy melodrama telling how a forthright young Westerner solves a ticklish murder mystery, and, at the same time, defeats a plot to hijack valuable ranch land. The robust and ingenious plot gets away to a flying start, the characterisation is much above the average and the many fist-fights are gloriously timed. The spirited love interest is equally in keeping, and what with particularly fine scenery and first-class photography, too, the subject is capital "horse opera."

Story. — Rocklin, handsome, two-fisted Westerner, sets off in a stagecoach, driven by Dave, a tough old-timer, to take a post on a ranch formerly owned by Red Cardell, victim of a mysterious shooting. The other occupants are Clare, the victim's attractive but slightly superior grand-niece, and Miss Elizabeth Martin, her hard-boiled spinster aunt. Miss Martin does not take to Rocklin, and he, rather than work for women, signs up with Harolday, owner of adjoining property. Arly, Harolday's spirited stepdaughter, is, at first, hostile to Rocklin, but they soon become firm friends. Meanwhile, Rocklin lines up those he suspects of Red's murder, and, following another killing, pins both crimes on Harolday. Greed and avarice supply the age-old motive. Rocklin then turns out to be Red's nephew and heir, and, presumably, marries Arly and lives happily ever afterwards.

Acting.—John Wayne rides and fights hard as the manly and handsome Rocklin, Ward Bond draws good character and is no less handy with his fists as the late Red's tough lawyer. Ella Raines and Aubrey Long register in contrast as Arly and Clara, and George "Gabby" Hayes provides appropriate light relief as Dave.

Production.—The picture effectively combines robust Western with intriguing "who dunnit," and the exciting double-barrelled entertainment, substantially reinforced with piquant romance and lusty fights, is just what the ninepennies ordered. Fine scenery, superbly photographed, and star values top its grand measure. In spite of its "A" certificate, it's a hectic and enjoyable day in the great outdoors for young and old alike.

Points of Appeal.—Two-fisted tale, good dramatic twists, popular romantic angle, clean comedy, rousing fights, superb scenery and popular cast.

See My Lawyer

General F.D. Universal. American (U). Directed by Eddie Cline. Featuring Olsen and Johnson and Grace McDonald. 6,249 feet. Release May 7, 1945.

SPECTACULAR crazy musical extravaganza telling how a young law firm is put on and off—its feet by two completely cabaret entertainers. The haywire tale, ta[ken] at breakneck speed by Olsen and John[son] is more effective as a cue for first-class [vaude] than as a springboard for original comed[y] and situations. Nevertheless, the whol[e] sents a crowded hour of excellent vau[de] entertainment. The staging is tip-top. C[apital] escapist entertainment for the masses, [boys] and sticks.

Story.—Charles Rodman, Joseph Wilson and Arthur Lane, young partners in a strug[gling] law firm, are faced with bankruptcy. [Ol]sen and Johnson, stars of a night club run by fussy J. B. Waggenhorn, want to get out of their contract and go to Holly[wood], but Waggenhorn refuses to release them. They learn through Betty, a pretty cabaret entertainer in love with Arthur Lane, that Rodman, Wilson and Lane are hard up and [need] them to get them out of their contract. They begin operations by insulting Waggenhorn's customers and then persuading the outraged guests to sue Waggenhorn through Rodman, Wilson and Lane. Later, the wily Waggenhorn hands over his club to Olsen and Johnson and then starts proceedings himself. The case is finally tried in the club, and all comes right—or does it? We don't pretend to know.

Acting.—Olsen and Johnson get a number of laughs with Heath Robinson-like gadgets and gags, Grace McDonald sings pleasantly, as Betty, and Franklin Pangborn draws amusing character, as Waggenhorn, but it is the variety acts rather than the "straight" players that make the show.

Production.—The daffy tale introduces Yvette, Carmen Amaya and her Company, speciality dancers; the King Cole trio, syncopaters; the Rogers Adagio trio, eccentric dancers; the Hudson Wonders, jugglers; and the Christianis, tumblers. The first-class variety bill, exuberantly compèred by Olsen and Johnson and effectively and lavishly mounted, is the colourful and sturdy kingpin of an enjoyable "Palladium-like" crazy show. It will amuse all men.

Points of Appeal.—Great variety bill, slick staging, handy footage, tuneful songs, star values, and "U" certificate.

The Lone Troubadour

Equity British. American (U). Directed by Raymond K. Johnson. Featuring Fred Scott, Claire Rochelle and Carl Matthews. 5,250 feet. Release not fixed.

POCKET outdoor romantic comedy drama telling how a young cowbo[y] gets "the goods" on his father's kill[er] by masquerading as a notorious bandit. The plot is as old as the hills against which it is set, but the cast works hard, the tunes are appropriate, the action fast and the scenery picturesque. One way and another, a specimen of its evergreen type. Re[al] Western support for family and indu[stry] audiences.

Story.—Fred Dean, a happy-go-lucky fisted cowboy, determines to find the ma[n] had killed his father. He suspects Kirk his unscrupulous, land-grabbing uncle, [and] poses as the Two-Gun Troubadour, a notori[ous] Western renegade, to gain the crook's co[n]fidence. Kirk quickly falls for Fred's ruse, [and] after a spot of gun-play, he and his associ[ates] get what's coming to them.

Acting.—Fred Scott never lets up on the [job] and sings pleasantly as Fred, Claire Rochelle is adequate as the romantic lead, and Carl Matthews takes his work seriously as Kirk.

Production.—The story follows a well-worn path, but at least the trail is picturesque and the incidental fights realistic. It carries a mean kick and provides the excuse for many a merry tune. The photography is good, too.

Points of Appeal.—Straightforward plot, fast action, hearty fights, pleasing ditties, picturesque scenery and handy footage.

For You Alone

Butcher's. British (U). Directed by Geoffrey Faithfull. Featuring Lesley Brook, Jimmy Hanley and Robert Griffith. 8,850 feet. Release not fixed.

WARM, ingratiating and musically exciting romantic comedy melodrama, suggested by P. J. O'Reilly and Henry E. Geehl's famous song, gracefully recording the heartbeats of a sensitive and refined young woman, torn 'twixt love and duty. The story, set for the most part in a picturesque English village, seldom departs from the obvious, but Lesley Brook, exceedingly well cast as the romantic heroine, handles the sentimental end with understanding and genuine feeling. Her sympathetic performance takes adequate care of that essential quality, feminine appeal. The incidental music, furnished by the London Symphony Orchestra, Albert Sandler and his Orchestra, Heddle Nash, the tenor, and Helen Hill, soprano, is a big attraction in itself and does the rest. The whole is in the same street as "I'll Walk Beside You." The comparison is its confident recommendation. Cast-iron popular box-office bet.

Story.—John Bradshaw, a lonely young naval officer, gets into conversation with the Rev. Peter Briton, a country parson, while attending a London Symphony Orchestra concert at Central Hall, Westminster. Katherine, Briton's attractive daughter, is with him, and she and John find much in common. Friendship ripens into love, but Katherine tells John that the recently reported death on active service of her soldier brother, Dennis, has been a great shock to her father and that for the moment she cannot think of matrimony. Shortly afterwards Dennis turns up fit and well with Max, a brother officer, who has always loved Katherine. Max has received serious eye injuries and Katherine feels duty-bound to accept his proposal of marriage. Later, John pays a visit to the vicarage, and, on learning of Katherine's engagement, thinks she has deliberately toyed with his affections. He decides to go away, but just before his departure children start a fire in the vicarage outhouse. John is badly burned while rescuing a child, and Katherine rushes to his aid. Max, recently reported out of danger by an eye specialist, witnesses the subsequent tender scene and promptly frees Katherine from her promise.

Acting.—Lesley Brook is a very charming and sympathetic Katherine. She acts with her head as well as her heart. Robert Griffith and Manning Whiley get by as John and Max, and Jimmy Hanley is a cheery Dennis. The comedy relief is in the safe hands of Irene Handl and George Merritt, cast as a designing village nurse and shy constable respectively.

Production.—The tale does not follow the quickest route to the traditional happy ending, but, although quota considerations have obviously prompted it to extend its journey, interest never flags. Far from it! Its friendly alternation of comedy, romance and drama, adroitly punctuated with first-class music, is sure fire. We'll go further, the picture's sponsors have a long list of song titled winners to their credit, and here is one that is certain to eclipse them all. The wise family, industrial and provincial showman will take the tip and get cracking.

Points of Appeal.—Clean, refreshing story, happy sentiment, good music, popular songs, quota ticket, strong feminine angle and box-office title.

Dangerous Passage

Paramount. American (A). Directed by William Berke. Featuring Robert Lowery, Phyllis Brooks and Charles Arnt. 5,544 feet. Release not fixed.

SCRAPPY, serial-like romantic melodrama dealing with the round-up of a ruthless gang, engaged in the sabotage of ships for the insurance money. The lurid story is far from clear, and to make matters worse the freighter aboard which most of the seamy action takes place stubbornly sticks to a fog-bound course. Few will know and less will care what it is all about. Thick-ear solely for the sticks.

Story.—Joe Beck, a handsome youngster, boards a tramp steamer to collect a two hundred thousand dollar legacy. Daniel Bergstrom, a shyster lawyer, Mike Zomano, Berkstrom's evil bodyguard, Vaughn, a tough business man, and Nita Paxton, a pretty girl, are other passengers. Saul, a sinister-looking seaman, is the captain, and Dawson, a timid fellow, the bar tender. Bergstrom and Zomano are out to collar Joe's legacy, and Nita and Dawson, who turn out to be private 'tecs, are shadowing Saul and Vaughn, suspected of perpetrating insurance funds by scuttling ships. All the parties soon get in a tangle, but in the end Vaughn and Saul are caught red-handed and receive their just deserts, and Joe lands both his legacy and Nita.

Acting.—Charles Arnt draws very good character as the oily Bergstrom, and Phyllis Books is a good-looking Nita, but Robert Lowery, Jack LaRue, William Edmunds and John Eldredge do not count for much as Joe, Zomano, Saul and Vaughn.

Production.—There are really two stories in one here, but owing to a disjointed script, a fog-ladened atmosphere and poor photography neither is clearly defined. And it's asking much, even of tolerant audiences, to expect them to get a kick out of something they can barely see.

Points of Appeal.—Title, footage and cast.

To-morrow the World

United Artists. American (A). Directed by Leslie Fenton. Featuring Fredric March, Betty Field and Skippy Homeier. 7,727 feet. Release not fixed.

"WHAT to do with the Nazis?" domestic drama, or rather problem play, describing the trouble created by one of Hitler's children in a typical American middle-class home. There is no particular moral to it all and neither is the urgent question posed by its hectic story satisfactorily solved, but the basic psychological portrait, nevertheless, interests and holds. Skippy Homeier gives a marvellous performance as the thoroughly hateful Nazi boy, and alone is good money's worth. By and large, intellectual red meat with a title heavily backed by stage success. Good out-of-the-rut booking for the majority of halls.

Story.—Mike, a middle-aged but far from attractive chemist, decides to give a home to Emil, his 12-year-old nephew, brought up by the Nazis. Pat, his motherless young daughter, agrees with the idea, but Jessie, his spinster sister and housekeeper, disapproves. Just before Emil arrives Mike announces his engagement to Leona, a Jewish schoolmistress. Jessie resents the intruder, but Pat willingly consents to her father's forthcoming marriage. Emil is given a warm welcome, but he fails to show his appreciation and lies, cheats and causes friction between Jessie, Mike and Leona to further his own evil ends. He also falls foul of Frieda, the anti-Nazi German-born maid. Finally, he beats up Pat, is himself roughly handled by the local boys and very nearly throttled by the now-exasperated Mike. Nevertheless, Leona is all for giving the boy a second chance.

Acting.—Skippy Homeier gives a remarkably clever performance as the hateful Emil. Every person in the audience will want to get their hands on him long before the tale ends. Joan Carroll, too, does well as Pat, while Fredric March, Betty Field, Agnes Moorhead and Edith Angold are worthy of the exceptional youngsters as Mike, Leona, Jessie and Frieda.

Production.—The story contains a number of good dramatic and psychological points—it rightly takes a poor view of the "master race" and extols the American way of life—but at no period does it entirely escape from an atmosphere of theatrical artificiality. Moreover, the point of the film, such as it is, is made at the sacrifice of probability. Nevertheless, it should still hold and interest those who can appreciate good dislogue and acting. Happily, its title's box office.

Points of Appeal.—Stern and stimulating story, brilliant performance by small boy star, strong supporting cast and title and star values.

Reissues of the Week

Dodsworth

Grand National. American (A). Directed by Wm. Wyler. Featuring Ruth Chatterton, David Niven and Walter Huston. 9,290 feet. Release not fixed.

POLISHED, intriguing, lavishly mounted marital drama, brilliantly adapted from Sinclair Lewis's best-seller, illustrating the stupendous follies of the wife of a wealthy motor magnate who could not act or be her age. Originally put out by U.A. and reviewed in the KINE. issue of October 29, 1936, the film has fully retained its tremendous feminine appeal. Neither have its star values diminished. Ruth Chatterton, David Niven, Walter Huston, Mary Astor and Paul Lukas are the leading players, and how's that for a box-office cast? Outstanding revival.

The Sport of Kings

Equity. British (U). Directed by Victor Saville. Featuring Gordon Harker and Leslie Henson. 8,850 feet. Release not fixed.

COMEDY featuring Leslie Henson as a puritanical soul and an anti-betting crank. With the aid of his valet (Gordon Harker) and two paying guests his ways are changed and he develops into an ardent racing punter. There are some amusing situations which have weathered the years, and a very slight love interest. A useful revival for the industrial masses. First reviewed in KINE. February 26, 1931.

Register Your Order NOW for Your Copy of the 1945 KINE YEAR BOOK

WE anticipate a much earlier production this year for this invaluable guide to the Industry and its activities, but an early application is suggested and immediate registration of orders is advised.

The inclusion of a remittance with your order will ensure that you will be one of the first recipients

Price 20/-

REVIEWS—Continued from page 18

This Man's Navy

M-G-M. American (U). Directed by William A. Wellman. Featuring Wallace Beery, James Gleason and Jan Clayton. 8,983 feet. Release not fixed.

SPECTACULAR comedy melodrama of the men of the "lighter than air" craft (blimp) branch of the American Navy. The actual story, one of friendly rivalry between two wily "old sweats," strikes a very familiar note, but the by-play, turning on the adoption of a son, is fresh and ingratiating and the aerial detail is novel, up to date and exciting. Versatile teamwork—Wallace Beery shares the honours with a resourceful supporting cast—showmanlike direction and the even distribution of big thrills over its ample running time provide further box-office credentials. Very good family and industrial booking.

Story.—Ned Trumpet, a senior N.C.O. of a Navy "lighter than air" craft unit, and Jimmy Shannon, another old-timer, take great pleasure in badgering each other. Shannon is married and has a son, but Trumpet is a bachelor and envies Shannon's luck. During exercises Trumpet is knocked out of a balloon and lands on a farm owned by Maude Weaver, a widow. Trumpet takes to Maude's son Jess, crippled as a result of a riding accident, and unofficially adopts him. Through Trumpet, Jess is cured and subsequently gets a commission in the L.T.A.'s. He celebrates by becoming engaged to Cathey, a pretty working girl. Trumpet boasts that Jess is his son, but Shannon has his doubts. Jess becomes a captain of an airship employed to spot submarines, and Trumpet is with him when the enemy is sighted and engaged. Trumpet not only cloaks Jess's sudden attack of the jitters, but is the means of the boy being awarded a medal. Jess's conscience bothers him, but when the scene shifts to the Far East he makes good in exciting and colourful circumstances. Shannon then accepts him as Trumpet's son.

Acting.—Wallace Beery contributes an amusing and forthright portrayal as the boastful, good-hearted Trumpet, James Gleason makes an effective foil as Shannon, Tom Drake acts naturally as Jess, and Jan Clayton is adequate as Cathey.

Production.—The first half is a trifle wordy and technical—the balloons keep going up without anything of much consequence happening—but the penultimate action is fashioned from a sure and snappy blend of wholesome sentiment, clean comedy and rousing spectacle. Although cold reflection may cast a shadow of improbability on the many victories of the hero's dirigible, at least the film provides a good laugh and thrill while it lasts. The name of Beery further consolidates its strong box-office position. Technically, it is in the best M-G-M tradition.

Points of Appeal.—Friendly and exciting story, first-rate performance by Wallace Beery, good support, authentic detail, spectacular aerial thrills, good title and box-office star, and "U" certificate.

Between Two Women

M-G-M. American (A). Directed by Willis Goldbeck. Featuring Lionel Barrymore, Van Johnson and Gloria de Haven. 7,197 feet. Release not fixed.

ROMANTIC medico comedy melodrama, or rather 80 minutes' walk of a big New York hospital, culminating with a ringside seat at a major operation. The cast is attractive and the clinical and surgical detail realistic—too realistic in fact—but popular escapist entertainment is conspicuous solely by its absence. The appeal, if any, of this, the latest of the Dr. Gillespie series, is to the melancholy minded, those who, when in need of pep, immediately turn to the medical museum and dictionary. Series booking mainly for patrons with stout stomachs.

Story.—Red Adams, a handsome young doctor, is persuaded by his mentor, Leonard Gillespie, crusty but brilliant head surgeon of the Blair Hospital, to take a night off. He goes to a fashionable restaurant with Ruth Edley, a wealthy and attractive socialite, and notices that Edna, one of the singers, is looking dicky. Shortly afterwards, Edna flops out and Red learns that she is unable to eat. He diagnoses psychological trouble, and, at the risk of exciting Ruth's jealousy, cures her. Meanwhile, Sally, the Blair Hospital telephonist, collapses with Bright's disease. She wants Red to perform the emergency operation and he does. He removes the infected kidney successfully, and, thank heavens, that's that!

Acting.—Van Johnson is a likeable Red. Lionel Barrymore makes his presence felt as Dr. Gillespie, Marie Blake suffers visibly as Sally, and Gloria de Haven and Marilyn Maxwell are a couple of good-lookers as Edna and Ruth.

Production.—There is a bright opening night-club scene in which the wealthy Ruth pays for Red's favours and kisses in War Bonds and a return to the same gay environment just before the climax, but otherwise the picture spends half its time telling people that they should consult a doctor whenever they feel queer and so avoid frightening themselves with imaginary illnesses, and the other illustrating an operation for Bright's disease in circumstances so realistic that the tough as well as the timid will be scared stiff. Everyone to his taste, but count us out if this is entertainment.

Points of Appeal.—Title, star and series values.

Tall in the Saddle

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring John Wayne, Ella Raines and George "Gabby" Hayes. 7,832 feet. Release not fixed.

RIP-ROARING outdoor romantic comedy melodrama telling how a forthright young Westerner solves a ticklish murder mystery, and, at the same time, defeats a plot to hijack valuable ranch land. The robust and ingenious plot gets away to a flying start, the characterisation is much above the average and the many fist-fights are gloriously timed. The spirited love interest is equally in keeping, and what with particularly fine scenery and first-class photography, too, the subject is capital "horse opera."

Story. — Rocklin, handsome, two-fisted Westerner, sets off in a stagecoach, driven by Dave, a tough old-timer, to take a post on a ranch formerly owned by Red Cardell, victim of a mysterious shooting. The other occupants are Clare, the victim's attractive but slightly superior grand-niece, and Miss Elizabeth Martin, her hard-boiled spinster aunt. Miss Martin does not take to Rocklin, and he, rather than work for women, signs up with Harolday, owner of adjoining property. Arly, Harolday's spirited stepdaughter, is, at first, hostile to Rocklin, but they soon become firm friends. Meanwhile, Rocklin lines up those he suspects of Red's murder, and, following another killing, pins both crimes on Harolday. Greed and avarice supply the age-old motive. Rocklin then turns out to be Red's nephew and heir, and, presumably, marries Arly and lives happily ever afterwards.

Acting.—John Wayne rides and fights hard as the manly and handsome Rocklin, Ward Bond draws good character and is no less handy with his fists as the late Red's tough lawyer, Ella Raines and Aubrey Long register in contrast as Arly and Clara, and George "Gabby" Hayes provides appropriate light relief as Dave.

Production.—The picture effectively combines robust Western with intriguing "who dunnit," and the exciting double-barrelled entertainment, substantially reinforced with piquant romance and lusty fights, is just what the ninepennies ordered. Fine scenery, superbly photographed, and star values top its grand measure. In spite of its "A" certificate, it's a hectic and enjoyable day in the great outdoors for young and old alike.

Points of Appeal.—Two-fisted tale, good dramatic twists, popular romantic angle, clean comedy, rousing fights, superb scenery and popular cast.

See My Lawyer

General F.D. Universal. American (U). Directed by Eddie Cline. Featuring Olsen and Johnson and Grace McDonald. 6,249 feet. Release May 7, 1945.

SPECTACULAR crazy musical extravaganza telling how a young law firm is put on—and off—its feet by two completely daffy cabaret entertainers. The haywire tale, tackled at breakneck speed by Olsen and Johnson, is more effective as a cue for first-class variety than as a springboard for original comedy gags and situations. Nevertheless, the whole presents a crowded hour of excellent vaudeville entertainment. The staging is tip-top. Capital escapist entertainment for the masses, troops and sticks.

Story.—Charles Rodman, Joseph Wilson and Arthur Lane, young partners in a struggling law firm, are faced with bankruptcy, and Olsen and Johnson, stars of a night club run by fussy J. B. Waggenhorn, want to get out of their contract and go to Hollywood, but Waggenhorn refuses to release them. They learn through Betty, a pretty cabaret entertainer in love with Arthur Lane, that Rodman, Wilson and Lane are hard up and engage them to get them out of their contract. They begin operations by insulting Waggenhorn's customers and then persuading the outraged guests to sue Waggenhorn through Rodman, Wilson and Lane. Later, the wily Waggenhorn hands over his club to Olsen and Johnson and then starts proceedings himself. The case is finally tried in the club, and all comes right—or does it? We don't pretend to know.

Acting.—Olsen and Johnson get a number of laughs with Heath Robinson-like gadgets and gags, Grace McDonald sings pleasantly, as Betty, and Franklin Pangborn draws amusing character, as Waggenhorn, but it is the variety acts rather than the "straight" players that make the show.

Production.—The daffy tale introduces Yvette, Carmen Amaya and her Company, speciality dancers; the King Cole trio, syncopaters; the Rogers Adagio trio, eccentric dancers; the Hudson Wonders, jugglers; and the Christianis, tumblers. The first-class variety bill, exuberantly compered by Olsen and Johnson and effectively and lavishly mounted, is the colourful and sturdy kingpin of an enjoyable "Palladium-like" crazy show. It will amuse all men.

Points of Appeal.—Great variety bill, slick staging, handy footage, tuneful songs, star values, and "U" certificate.

The Lone Troubadour

Equity British. American (U). Directed by Raymond K. Johnson. Featuring Fred Scott, Claire Rochelle and Carl Matthews. 5,250 feet. Release not fixed.

POCKET outdoor romantic comedy melodrama telling how a young cowboy gets "the goods" on his father's killer by masquerading as a notorious bandit. The plot is as old as the hills against which it is set, but the cast works hard, the tunes are appropriate, the action fast and the scenery picturesque. One way and another, a stout specimen of its evergreen type. Reliable Western support for family and industrial audiences.

Story.—Fred Dean, a happy-go-lucky two-fisted cowboy, determines to find the man who had killed his father. He suspects Kirk Dean, his unscrupulous, land-grabbing uncle, and poses as the Two-Gun Troubadour, a notorious Western renegade, to gain the crook's confidence. Kirk quickly falls for Fred's ruse, and, after a spot of gun-play, he and his associates get what's coming to them.

Acting.—Fred Scott never lets up on the job and sings pleasantly as Fred, Claire Rochelle is adequate as the romantic lead, and Carl Matthews takes his work seriously as Kirk.

Production.—The story follows a well-worn path, but at least the trail is picturesque and the incidental fights realistic. It carries no mean kick and provides the excuse for many a merry tune. The photography is good, too.

Points of Appeal.—Straightforward plot, fast action, hearty fights, pleasing ditties, picturesque scenery and handy footage.

For You Alone

Butcher's. British (U). Directed by Geoffrey Faithfull. Featuring Lesley Brook, Jimmy Hanley and Robert Griffith. 8,850 feet. Release not fixed.

WARM, ingratiating and musically exciting romantic comedy melodrama, suggested by P. J. O'Reilly and Henry E. Geehl's famous song, gracefully recording the heartbeats of a sensitive and refined young woman, torn 'twixt love and duty. The story, set for the most part in a picturesque English village, seldom departs from the obvious, but Lesley Brook, exceedingly well cast as the romantic heroine, handles the sentimental end with understanding and genuine feeling. Her sympathetic performance takes adequate care of that essential quality, feminine appeal. The incidental music, furnished by the London Symphony Orchestra, Albert Sandler and his Orchestra, Heddle Nash, the tenor, and Helen Hill, soprano, is a big attraction in itself and does the rest. The whole is in the same street as "I'll Walk Beside You." The comparison is its confident recommendation. Cast-iron popular box-office bet.

Story.—John Bradshaw, a lonely young naval officer, gets into conversation with the Rev. Peter Briton, a country parson, while attending a London Symphony Orchestra concert at Central Hall, Westminster. Katherine, Briton's attractive daughter, is with him, and she and John find much in common. Friendship ripens into love, but Katherine tells John that the recently reported death on active service of her soldier brother, Dennis, has been a great shock to her father and that for the moment she cannot think of matrimony. Shortly afterwards Dennis turns up fit and well with Max, a brother officer, who has always loved Katherine. Max has received serious eye injuries and Katherine feels duty-bound to accept his proposal of marriage. Later, John pays a visit to the vicarage, and, on learning of Katherine's engagement, thinks she has deliberately toyed with his affections. He decides to go away, but just before his departure children start a fire in the vicarage outhouse. John is badly burned while rescuing a child, and Katherine rushes to his aid. Max, recently reported out of danger by an eye specialist, witnesses the subsequent tender scene and promptly frees Katherine from her promise.

Acting.—Lesley Brook is a very charming and sympathetic Katherine. She acts with her head as well as her heart. Robert Griffith and Manning Whiley get by as John and Max, and Jimmy Hanley is a cheery Dennis. The comedy relief is in the safe hands of Irene Handl and George Merritt, cast as a designing village nurse and shy constable respectively.

Production.—The tale does not follow the quickest route to the traditional happy ending, but, although quota considerations have obviously prompted it to extend its journey, interest never flags. Far from it! Its friendly alternation of comedy, romance and drama, adroitly punctuated with first-class music, is sure fire. We'll go further, the picture's sponsors have a long list of song titled winners to their credit, and here is one that is certain to eclipse them all. The wise family, industrial and provincial showman will take the tip and get cracking.

Points of Appeal.—Clean, refreshing story, happy sentiment, good music, popular songs, quota ticket, strong feminine angle and box-office title.

Dangerous Passage

Paramount. American (A). Directed by William Berke. Featuring Robert Lowery, Phyllis Brooks and Charles Arnt. 5,544 feet. Release not fixed.

SCRAPPY, serial-like romantic melodrama dealing with the round-up of a ruthless gang, engaged in the sabotage of ships for the insurance money. The lurid story is far from clear, and to make matters worse the freighter aboard which most of the seamy action takes place stubbornly sticks to a fog-bound course. Few will know and less will care what it is all about. Thick-ear solely for the sticks.

Story.—Joe Beck, a handsome youngster, boards a tramp steamer to collect a two hundred thousand dollar legacy. Daniel Bergstrom, a shyster lawyer, Mike Zomano, Berkstrom's evil bodyguard, Vaughn, a tough business man, and Nita Paxton, a pretty girl, are other passengers. Saul, a sinister-looking seaman, is the captain, and Dawson, a timid fellow, the bar tender. Bergstrom and Zomano are out to collar Joe's legacy, and Nita and Dawson, who turn out to be private 'tecs, are shadowing Saul and Vaughn, suspected of perpetrating insurance funds by scuttling ships. All the parties soon get in a tangle, but in the end Vaughn and Saul are caught red-handed and receive their just deserts, and Joe lands both his legacy and Nita.

Acting.—Charles Arnt draws very good character as the oily Bergstrom, and Phyllis Books is a good-looking Nita, but Robert Lowery, Jack LaRue, William Edmunds and John Eldredge do not count for much as Joe, Zomano, Saul and Vaughn.

Production.—There are really two stories in one here, but owing to a disjointed script, a fog-ladened atmosphere and poor photography neither is clearly defined. And it's asking much, even of tolerant audiences, to expect them to get a kick out of something they can barely see.

Points of Appeal.—Title. footage and cast.

To-morrow the World

United Artists. American (A). Directed by Leslie Fenton. Featuring Fredric March, Betty Field and Skippy Homeier. 7,727 feet. Release not fixed.

"WHAT to do with the Nazis?" domestic drama, or rather problem play, describing the trouble created by one of Hitler's children in a typical American middle-class home. There is no particular moral to it all and neither is the urgent question posed by its hectic story satisfactorily solved, but the basic psychological portrait, nevertheless, interests and holds. Skippy Homeier gives a marvellous performance as the thoroughly hateful Nazi boy, and alone is good money's worth. By and large, intellectual red meat with a title heavily backed by stage success. Good out-of-the-rut booking for the majority of halls.

Story.—Mike, a middle-aged but far from attractive chemist, decides to give a home to Emil, his 12-year-old nephew, brought up by the Nazis. Pat, his motherless young daughter, agrees with the idea, but Jessie, his spinster sister and housekeeper, disapproves. Just before Emil arrive[s] engagement to Leon[a] mistress. Jessie resent[s] willingly consents to h[is] marriage. Emil is give[n] he fails to show his [true] cheats and causes [Pat] Mike and Leona to fur[ther] He also falls [out] of German-born maid. F[ritz] is himself r[ather] highly ha[ted] and very nearly th[rows] exasperated Mike. Ne[ver] for giving the boy a [chance]

Acting.—Skippy Hon[ner] clever perform[ance] as person in the audienc[e] hands on hi[s] long be[ard] Carroll, too, [does] well March, Bett[y] Field, Edith Angold are [the] youngsters as Mike, L[ouise]

Production. The st[ory] good dramatic and rightly take[n] a pot[ent] race" and ex[cels] the[m] but at no pe[riod] does an atmosph[ere] of thes[e] over, the point of th[e] made at the sacrifice[s] theless, it should stil[l] who can appreciat[e] acting. Happily, its

Points of Appeal.—story, brilliant perfo[r]strong supporting c[ast] values.

Reissu[es]

W[orth]

Do[ctor]

Grand National. A[dult]
Wm. Wyler Fea[ture]
David Niven and H[ildegarde] Related

POLISHED, intri[gu]ing marital [dra]ma, Sinclair Lewis's b[est] stupendous follies motor magn[ate] who age. Originally put in the KINE issue has fully retained appeal. Neither diminished. Ruth Walter Huston are the leading pla[y]box-office cast: O[ur]

The Sp[y]

Equity. British
Saville. Feature[s]
Henson 8,850

COMEDY featur[ing] puritanical [old] crank. With the Harker) at two changed and he de[s] punter. There which have wealth slight love interes[t] industrial message February 26, 1931.

Register Your Order NOW for Your [Copy of] the [1945] KI[NE] YEAR[BOOK]

WE anticipate a much earlier production this year for this invaluable guide to the Industry and its activities, but an early application is suggested and immediate registration of orders is advised.

The inclusion of a remittance with your order will ensure that you will be one of the first recipients

Price

REVIEWS—Continued from page 18

This Man's Navy

M-G-M. American (U). Directed by William A. Wellman. Featuring Wallace Beery, James Gleason and Jan Clayton. 6,983 feet. Release not fixed.

SPECTACULAR comedy melodrama of the men of the "lighter than air" craft (blimp) branch of the American Navy. The actual story, one of friendly rivalry between two wily "old sweats," strikes a very familiar note, but the by-play, turning on the adoption of a son, is fresh and ingratiating and the aerial detail is novel, up to date and exciting. Versatile teamwork—Wallace Beery shares the honours with a resourceful supporting cast—showmanlike direction and the even distribution of big thrills over its ample running time provide further box-office credentials. Very good family and industrial booking.

Story.—Ned Trumpet, a senior N.C.O. of a Navy "lighter than air" craft unit, and Jimmy Shannon, another old-timer, take great pleasure in badgering each other. Shannon is married and has a son, but Trumpet is a bachelor and envies Shannon's luck. During exercises Trumpet is knocked out of a balloon and lands on a farm owned by Maude Weaver, a widow. Trumpet takes to Maude's son Jess, crippled as a result of a riding accident, and unofficially adopts him. Through Trumpet, Jess is cured and subsequently gets a commission in the L.T.A.'s. He celebrates by becoming engaged to Cathey, a pretty working girl. Trumpet boasts that Jess is his son, but Shannon has his doubts. Jess becomes a captain of an airship employed to spot submarines, and Trumpet is with him when the enemy is sighted and engaged. Trumpet not only cloaks Jess's sudden attack of the jitters, but is the means of the boy being awarded a medal. Jess's conscience bothers him, but when the scene shifts to the Far East he makes good in exciting and colourful circumstances. Shannon then accepts him as Trumpet's son.

Acting.—Wallace Beery contributes an amusing and forthright portrayal as the boastful, good-hearted Trumpet, James Gleason makes an effective foil as Shannon, Tom Drake acts naturally as Jess, and Jan Clayton is adequate as Cathey.

Production.—The first half is a trifle wordy and technical—the balloons keep going up without anything of much consequence happening—but the penultimate action is fashioned from a sure and snappy blend of wholesome sentiment, clean comedy and rousing spectacle. Although cold reflection may cast a shadow of improbability on the many victories of the hero's dirigible, at least the film provides a good laugh and thrill while it lasts. The name of Beery further consolidates its strong box-office position. Technically, it is in the best M-G-M tradition.

Points of Appeal.—Friendly and exciting story, first-rate performance by Wallace Beery, good support, authentic detail, spectacular aerial thrills, good title and box-office star, and "U" certificate.

Between Two Women

M-G-M. American (A). Directed by Willis Goldbeck. Featuring Lionel Barrymore, Van Johnson and Gloria de Haven. 7,197 feet. Release not fixed.

ROMANTIC medico comedy melodrama, or rather 80 minutes' walk of a big New York hospital, culminating with a ringside seat at a major operation. The cast is attractive and the clinical and surgical detail realistic—too realistic in fact—but popular escapist entertainment is conspicuous solely by its absence. The appeal, if any, of this, the latest of the Dr. Gillespie series, is to the melancholy minded, those who, when in need of pep, immediately turn to the medical museum and dictionary. Series booking mainly for patrons with stout stomachs.

Story.—Red Adams, a handsome young doctor, is persuaded by his mentor, Leonard Gillespie, crusty but brilliant head surgeon of the Blair Hospital, to take a night off. He goes to a fashionable restaurant with Ruth Edley, a wealthy and attractive socialite, and notices that Edna, one of the singers, is looking dicky. Shortly afterwards, Edna flops out and Red learns that she is unable to eat. He diagnoses psychological trouble, and, at the risk of exciting Ruth's jealousy, cures her. Meanwhile, Sally, the Blair Hospital telephonist, collapses with Bright's disease. She wants Red to perform the emergency operation and he does. He removes the infected kidney successfully, and, thank heavens, that's that!

Acting.—Van Johnson is a likeable Red. Lionel Barrymore makes his presence felt as Dr. Gillespie, Marie Blake suffers visibly as Sally, and Gloria de Haven and Marilyn Maxwell are a couple of good-lookers as Edna and Ruth.

Production.—There is a bright opening night-club scene in which the wealthy Ruth pays for Red's favours and kisses in War Bonds and a return to the same gay environment just before the climax, but otherwise the picture spends half its time telling people that they should consult a doctor whenever they feel queer and so avoid frightening themselves with imaginary illnesses, and the other illustrating an operation for Bright's disease in circumstances so realistic that the tough as well as the timid will be scared stiff. Everyone to his taste, but count us out if this is entertainment.

Points of Appeal.—Title, star and series values.

Tall in the Saddle

RKO-Radio. American (A). Directed by Edwin L. Marin. Featuring John Wayne, Ella Raines and George "Gabby" Hayes. 7,832 feet. Release not fixed.

RIP-ROARING outdoor romantic comedy melodrama telling how a forthright young Westerner solves a ticklish murder mystery, and, at the same time, defeats a plot to hijack valuable ranch land. The robust and ingenious plot gets away to a flying start, the characterisation is much above the average and the many fist-fights are gloriously timed. The spirited love interest is equally in keeping, and what with particularly fine scenery and first-class photography, too, the subject is capital "horse opera."

Story. — Rocklin, handsome, two-fisted Westerner, sets off in a stagecoach, driven by Dave, a tough old-timer, to take a post on a ranch formerly owned by Red Cardell, victim of a mysterious shooting. The other occupants are Clare, the victim's attractive but slightly superior grand-niece, and Miss Elizabeth Martin, her hard-boiled spinster aunt. Miss Martin does not take to Rocklin, and he, rather than work for women, signs up with Harolday, owner of adjoining property. Arly, Harolday's spirited stepdaughter, is, at first, hostile to Rocklin, but they soon become firm friends. Meanwhile, Rocklin lines up those he suspects of Red's murder, and, following another killing, pins both crimes on Harolday. Greed and avarice supply the age-old motive. Rocklin then turns out to be Red's nephew and heir, and, presumably, marries Arly and lives happily ever afterwards.

Acting.—John Wayne rides and fights hard as the manly and handsome Rocklin, Ward Bond draws good character and is no less handy with his fists as the late Red's tough lawyer. Ella Raines and Aubrey Long register in contrast as Arly and Clara, and George "Gabby" Hayes provides appropriate light relief as Dave.

Production.—The picture effectively combines robust Western with intriguing "who dunnit," and the exciting double-barrelled entertainment, substantially reinforced with piquant romance and lusty fights, is just what the ninepennies ordered. Fine scenery, superbly photographed, and star values top its grand measure. In spite of its "A" certificate, it's a hectic and enjoyable day in the great outdoors for young and old alike.

Points of Appeal.—Two-fisted tale, good dramatic twists, popular romantic angle, clean comedy, rousing fights, superb scenery and popular cast.

See My Lawyer

General F.D. Universal. American (U). Directed by Eddie Cline. Featuring Ole Olsen, Chic Johnson and Grace McDonald. 6,8[illegible] feet. Release May 7, 1945.

SPECTACULAR crazy musical extravaganza telling how a young law firm is [illegible]—and off—its feet by two completely daffy cabaret entertainers. The haywire tale, [illegible]ed at breakneck speed by Olsen and John[illegible] is more effective as a cue for first-class [illegible]iety than as a springboard for original comedy gags and situations. Nevertheless, the whole pre-sents a crowded hour of excellent vaudeville entertainment. The staging is tip-top. Capital escapist entertainment for the masses, troops and sticks.

Story.—Charles Rodman, Joseph Wilson and Arthur Lane, young partners in a struggling law firm, are faced with bankruptcy and Olsen and Johnson, stars of a night club run by fussy J. B. Waggenhorn, want to get out of their contract and go to Hollywood, but Waggenhorn refuses to release them. They learn through Betty, a pretty cabaret entertainer in love with Arthur Lane, that Rodman, Wilson and Lane are hard up and engage them to get them out of their contract. They begin operations by insulting Waggenhorn's customers and then persuading the outraged guests to sue Waggenhorn through Rodman, Wilson and Lane. Later, the wily Waggenhorn hands over his club to Olsen and Johnson and then starts proceedings himself. The case is finally tried in the club, and all comes right—or does it? We don't pretend to know.

Acting.—Olsen and Johnson get a number of laughs with Heath Robinson-like gadgets and gags, Grace McDonald sings pleasantly, as Betty, and Franklin Pangborn draws amusing character, as Waggenhorn, but it is the variety acts rather than the "straight" players that make the show.

Production.—The daffy tale introduces Yvette, Carmen Amaya and her Company, speciality dancers; the King Cole trio, syncopaters; the Rogers Adagio trio, eccentric dancers; the Hudson Wonders, jugglers; and the Christianis, tumblers. The first-class variety bill, exuberantly compèred by Olsen and Johnson and effectively and lavishly mounted, is the colourful and sturdy kingpin of an enjoyable "Palladium-like" crazy show. It will amuse all men.

Points of Appeal.—Great variety bill, slick staging, handy footage, tuneful songs, star values, and "U" certificate.

The Lone Troubadour

Equity British. American (U). Directed by Raymond K. Johnson. Featuring Fred Scott. Claire Rochelle and Carl Matthews. 5,250 feet. Release not fixed.

POCKET outdoor romantic comedy [illegible]-drama telling how a young cowbo[illegible] gets "the goods" on his father's kill[illegible] by masquerading as a notorious bandit. Th[illegible]lot is as old as the hills against which it i[illegible]et, but the cast works hard, the tunes are a[illegible]ro-priate, the action fast and the scenery [illegible]ic-turesque. One way and another, a[illegible]nt specimen of its evergreen type. Re[illegible]le Western support for family and indi[illegible]l audiences.

Story.—Fred Dean, a happy-go-lucky [illegible] fisted cowboy, determines to find the ma[illegible] had killed his father. He suspects Kirk [illegible] his unscrupulous, land-grabbing uncle, poses as the Two-Gun Troubadour, a notor[illegible] Western renegade, to gain the crook's c[illegible] dence. Kirk quickly falls for Fred's ruse, after a spot of gun-play, he and his associ[illegible] get what's coming to them.

Acting.—Fred Scott never lets up on th[illegible] and sings pleasantly as Fred, Claire Ro[illegible] is adequate as the romantic lead, and Carl Matthews takes his work seriously as Kirk.

Production.—The story follows a well-wor[illegible] path, but at least the trail is picturesque an[illegible] the incidental fights realistic. It carries [illegible] mean kick and provides the excuse for ma[illegible] a merry tune. The photography is good, to[illegible]

Points of Appeal.—Straightforward plot, fas[illegible] action, hearty fights, pleasing ditties, pic[illegible] turesque scenery and handy footage.

For You Alone

Butcher's. British (U). Directed by Geoffrey Faithfull. Featuring Lesley Brook, Jimmy Hanley and Robert Griffith. 8,850 feet. Release not fixed.

WARM, ingratiating and musically exciting romantic comedy melodrama, suggested by P. J. O'Reilly and Henry E. Geehl's famous song, gracefully recording the heartbeats of a sensitive and refined young woman, torn 'twixt love and duty. The story, set for the most part in a picturesque English village, seldom departs from the obvious, but Lesley Brook, exceedingly well cast as the romantic heroine, handles the sentimental end with understanding and genuine feeling. Her sympathetic performance takes adequate care of that essential quality, feminine appeal. The incidental music, furnished by the London Symphony Orchestra, Albert Sandler and his Orchestra, Heddle Nash, the tenor, and Helen Hill, soprano, is a big attraction in itself and does the rest. The whole is in the same street as "I'll Walk Beside You." The comparison is its confident recommendation. Cast-iron popular box-office bet.

Story.—John Bradshaw, a lonely young naval officer, gets into conversation with the Rev. Peter Briton, a country parson, while attending a London Symphony Orchestra concert at Central Hall, Westminster. Katherine, Briton's attractive daughter, is with him, and she and John find much in common. Friendship ripens into love, but Katherine tells John that the recently reported death on active service of her soldier brother, Dennis, has been a great shock to her father and that for the moment she cannot think of matrimony. Shortly afterwards Dennis turns up fit and well with Max, a brother officer, who has always loved Katherine. Max has received serious eye injuries and Katherine feels duty-bound to accept his proposal of marriage. Later, John pays a visit to the vicarage, and, on learning of Katherine's engagement, thinks she has deliberately toyed with his affections. He decides to go away, but just before his departure children start a fire in the vicarage outhouse. John is badly burned while rescuing a child, and Katherine rushes to his aid. Max, recently reported out of danger by an eye specialist, witnesses the subsequent tender scene and promptly frees Katherine from her promise.

Acting.—Lesley Brook is a very charming and sympathetic Katherine. She acts with her head as well as her heart. Robert Griffith and Manning Whiley get by as John and Max, and Jimmy Hanley is a cheery Dennis. The comedy relief is in the safe hands of Irene Handl and George Merritt, cast as a designing village nurse and shy constable respectively.

Production.—The tale does not follow the quickest route to the traditional happy ending, but, although quota considerations have obviously prompted it to extend its journey, interest never flags. Far from it! Its friendly alternation of comedy, romance and drama, adroitly punctuated with first-class music, is sure fire. We'll go further, the picture's sponsors have a long list of song titled winners to their credit, and here is one that is certain to eclipse them all. The wise family, industrial and provincial showman will take the tip and get cracking.

Points of Appeal.—Clean, refreshing story, happy sentiment, good music, popular songs, quota ticket, strong feminine angle and box-office title.

Dangerous Passage

Paramount. American (A). Directed by William Berke. Featuring Robert Lowery, Phyllis Brooks and Charles Arnt. 5,544 feet. Release not fixed.

SCRAPPY, serial-like romantic melodrama dealing with the round-up of a ruthless gang, engaged in the sabotage of ships for the insurance money. The lurid story is far from clear, and to make matters worse the freighter aboard which most of the seamy action takes place stubbornly sticks to a fog-bound course. Few will know and less will care what it is all about. Thick-ear solely for the sticks.

Story.—Joe Beck, a handsome youngster, boards a tramp steamer to collect a two hundred thousand dollar legacy. Daniel Bergstrom, a shyster lawyer, Mike Zomano, Berkstrom's evil bodyguard, Vaughn, a tough business man, and Nita Paxton, a pretty girl, are other passengers. Saul, a sinister-looking seaman, is the captain, and Dawson, a timid fellow, the bar tender. Bergstrom and Zomano are out to collar Joe's legacy, and Nita and Dawson, who turn out to be private 'tecs, are shadowing Saul and Vaughn, suspected of perpetrating insurance funds by scuttling ships. All the parties soon get in a tangle, but in the end Vaughn and Saul are caught red-handed and receive their just deserts, and Joe lands both his legacy and Nita.

Acting.—Charles Arnt draws very good character as the oily Bergstrom, and Phyllis Books is a good-looking Nita, but Robert Lowery, Jack LaRue, William Edmunds and John Eldredge do not count for much as Joe, Zomano, Saul and Vaughn.

Production.—There are really two stories in one here, but owing to a disjointed script, a fog-ladened atmosphere and poor photography neither is clearly defined. And it's asking much, even of tolerant audiences, to expect them to get a kick out of something they can barely see.

Points of Appeal.—Title, footage and cast.

To-morrow the World

United Artists. American (A). Directed by Leslie Fenton. Featuring Fredric March, Betty Field and Skippy Homeier. 7,727 feet. Release not fixed.

"WHAT to do with the Nazis?" domestic drama, or rather problem play, describing the trouble created by one of Hitler's children in a typical American middle-class home. There is no particular moral to it all and neither is the urgent question posed by its hectic story satisfactorily solved, but the basic psychological portrait, nevertheless, interests and holds. Skippy Homeier gives a marvellous performance as the thoroughly hateful Nazi boy, and alone is good money's worth. By and large, intellectual red meat with a title heavily backed by stage success. Good out-of-the-rut booking for the majority of halls.

Story.—Mike, a middle-aged but far from attractive chemist, decides to give a home to Emil, his 12-year-old nephew, brought up by the Nazis. Pat, his motherless young daughter, agrees with the idea, but Jessie, his spinster sister and housekeeper, disapproves. Just before Emil arrives Mike announces his engagement to Leona, a Jewish schoolmistress. Jessie resents the intruder, but Pat willingly consents to her father's forthcoming marriage. Emil is given a warm welcome, but he fails to show his appreciation and lies, cheats and causes friction between Jessie, Mike and Leona to further his own evil ends. He also falls foul of Frieda, the anti-Nazi German-born maid. Finally, he beats up Pat, is himself roughly handled by the local boys and very nearly throttled by the now-exasperated Mike. Nevertheless, Leona is all for giving the boy a second chance.

Acting.—Skippy Homeier gives a remarkably clever performance as the hateful Emil. Every person in the audience will want to get their hands on him long before the tale ends. Joan Carroll, too, does well as Pat, while Fredric March, Betty Field, Agnes Moorhead and Edith Angold are worthy of the exceptional youngsters as Mike, Leona, Jessie and Frieda.

Production.—The story contains a number of good dramatic and psychological points—it rightly takes a poor view of the "master race" and extols the American way of life—but at no period does it entirely escape from an atmosphere of theatrical artificiality. Moreover, the point of the film, such as it is, is made at the sacrifice of probability. Nevertheless, it should still hold and interest those who can appreciate good dislogue and acting. Happily, its title's box office.

Points of Appeal.—Stern and stimulating story, brilliant performance by small boy star, strong supporting cast and title and star values.

Reissues of the Week

Dodsworth

Grand National. American (A). Directed by Wm. Wyler. Featuring Ruth Chatterton, David Niven and Walter Huston. 9,290 feet. Release not fixed.

POLISHED, intriguing, lavishly mounted marital drama, brilliantly adapted from Sinclair Lewis's best-seller, illustrating the stupendous follies of the wife of a wealthy motor magnate who could not act or be her age. Originally put out by U.A. and reviewed in the KINE. issue of October 29, 1936, the film has fully retained its tremendous feminine appeal. Neither have its star values diminished. Ruth Chatterton, David Niven, Walter Huston, Mary Astor and Paul Lukas are the leading players, and how's that for a box-office cast? Outstanding revival.

The Sport of Kings

Equity. British (U). Directed by Victor Saville. Featuring Gordon Harker and Leslie Henson. 8,850 feet. Release not fixed.

COMEDY featuring Leslie Henson as a puritanical soul and an anti-betting crank. With the aid of his valet (Gordon Harker) and two paying guests his ways are changed and he develops into an ardent racing punter. There are some amusing situations which have weathered the years, and a very slight love interest. A useful revival for the industrial masses. First reviewed in KINE. February 26, 1931.

Register Your Order NOW for Your Copy of the 1945 KINE YEAR BOOK

WE anticipate a much earlier production this year for this invaluable guide to the Industry and its activities, but an early application is suggested and immediate registration of orders is advised.

The inclusion of a remittance with your order will ensure that you will be one of the first recipients

Price 20/-

"Men of Two Worlds"

Conference: F. Del Giudice, managing director of Two Cities, with members of the production unit of "Men of Two Worlds." Reading from right to left are: Desmond Dickinson, director of photography; James Rich, native clerk; F. Del Giudice; Eric Portman, as the District Commissioner; John Sutro, producer; Thorold Dickinson, director; Robert Adams, Kisenga; Arnold Marle, Professor Gollner. Phyllis Calvert plays feminine lead in this Two Cities' production.

Around the British Studios **By KINE. Special Correspondent**

TWO CITIES START "CARNIVAL" AND "BEWARE OF PITY" : BLAKELEY BEGINS "HOME SWEET HOME" AT RIVERSIDE STUDIO

AT Denham I noticed that considerable headway is being made on the Two Cities Technicolor production "Men of Two Worlds," which stars Eric Portman and Phyllis Calvert. John Sutro is in charge of production, and the director is Thorold Dickinson.

Scenes shot last week on the District Commissioner's office at Marashi set form a prelude to the main dramatic element of the story.

IT is here that one is conscious of the quiet efficiency of District Commissioner Randall (Eric Portman), and the friendly co-operation between him and the African, Kisenga (Robert Adams), who has returned to his country after fifteen years in England. Eric Portman impeccably conveys by word and gesture the deep understanding which is the main part of the character.

With them is Professor Gollner, an energetic Viennese, working side by side with the British authorities in their battle against sleeping sickness. The part is well cast with Arnold Marlé, the Continental actor.

Calvert as Woman Doctor

THE scenes of the conflict between Dr. Catherine Munro (Phyllis Calvert) and Randall have now started. Miss Calvert gives the impression that she is going to win fresh laurels as the zealous young woman doctor who, on her arrival from England, discovers that theory and practice are two different things.

The set, a "composite" one, designed and built by Art Director Tom Morahan, is a replica of the interior of an East African "Boma," or administrative headquarters. Below is the D.C.'s office, with its wide shuttered veranda which looks on to the misty peaks of Mount Kilimanjaro.

The office is sparsely furnished, with walls unadorned except for four Swahili maps which were brought back from Africa by Thorold Dickinson.

Honours for "Backroom Boys"

WHILE shooting proceeded on this set an East African village was taking shape on Denham's largest stage; mud huts, cunningly contrived in plaster and darkly thatched by a local thatcher, are surrounded by a stockade of timber. Here and there are huge creeping banyan trees and paw-paws. Trunks and bark are made of plaster, and the branches, naturally shaped with fine strips of wood, are modelled in plaster of the requisite colour.

One hears all too little of the plasterers, modellers and carpenters who have to execute the art director's designs and ideas. They are Denham's "backroom boys," to whom much of the credit for this realism is due.

ANOTHER Two Cities production took the floor at Denham this week—Compton Mackenzie's "Carnival," starring Sally Gray and Michael Wilding. Producers are John Sutro and William Sassoon, and Stanley Haynes directs.

This is Haynes' first directorial assignment, given him by F. Del Giudice, managing director of Two Cities Films, for his good work on "The Way Ahead."

Apart from the stars (Sally Gray and Michael Wilding), "Carnival" has a first-rate cast, including Stanley Holloway as Charlie, Jenny's father, Jean Kent as Irene, Hazel Court as May, and Catherine Lacey as Florrie, Jenny's mother.

The film's background is a colourful one—London in the days of the old music-hall, the Alhambra and Empire; the days of hansoms, saucy little hats and graceful fashions, and the ballet.

The unit working on "Carnival" is Art Directors, Paul Sheriff and Carmen Dillon; Director of Photography, Guy Green; Camera Operator, Harold Hastings; First Assistant Director, Mark Evans; and Hairdressing and Make-up, Vivian Walker and Tony Sforzini.

Michael Redgrave in the dramatic role of the ventriloquist in Michael Balcon's ghost film DEAD OF NIGHT, at Ealing

Bohemian Story Started at Islington

STEFAN ZWEIG'S only full-length novel, "Beware of Pity," started production as a Two Cities film at Islington this week. Maurice Elvey is directing and W. P. Lipscomb producing in association with Elvey.

Glayds Cooper has joined the cast, which includes Lilli Palmer, Albert Lieven and Ernest Thesiger.

Spring in Vienna

THE action is laid in Bohemia and Vienna in the spring and early summer of 1914, an era of glamour and gaiety.

Ward Richards is Assistant Art Director, and the rest of the unit includes: Theo Lageard, Production Manager; First Assistant, R. Kinnock; Second Assistant, V. B. Lyndon-Haynes; Cameraman, Derick Williams; Camera Operator, W. McLeod; First Assistant, S. Davies; Editor, Grace Garland; Cutter, H. Heeley-Ray; Set Dresser, A. Takson; Continuity, Joan Barry; Wardrobe Buyer, Dorothy Sinclair; Sound Recordist, M. Hobbs; Sound Camera, Frederick Jay; Chief Make-up, Toni Sforzini; Hairdressers, Nora Bentley and Mary Slane; and Chief Electrician, S. Sargent.

New Publicity Appointment

Mrs. Susan Storrar, who has been Miss Mumford's assistant at British Lion for some time past, has been engaged by Jimmy Hutchison to act as studio Press representative to British National.

This arrangement has been made in order that Hutchison can devote more time to his West End office at 14, Golden Square. Hitherto he has worked largely on his own. Now, with British National's increasing production schedule, he will be able to give full coverage to all sides of the company's activities.

Derek Green, ex-Eighth Army officer and Desert Rat, who was recently invalided from the Army, has joined the publicity department of Gainsborough Pictures. Mr. Green has for some months past been dividing his time between the advertisement department of *Ideal Home* at Odhams Press and visiting studios and reviewing for KINE.

THE KINEMATOGRAPH TRADE'S REQUIREMENTS ARE STILL RECEIVING THE UTMOST POSSIBLE ATTENTION FROM
ERNEST • F • MOY LTD.
CAMDEN TOWN, LONDON N.W.1. PHONE GULLIVER 5451

WANTED
35 m/m
CINEMATOGRAPH
CAMERAS
Box 2000, "Kine Weekly," 93, Long Acre, London, W.C.2

GILLIAT BUSY ON "RAKE'S PROGRESS" —VIENNESE SCENE IN "WALTZ TIME"

A NEW Mancunian production for release by Butchers went into production at Riverside this week with producer John E. Blakeley directing.

"Home Sweet Home" features Frank Randall, who was given his first screen chance in Blakeley's "Somewhere in England."

The production follows the same formula of other Randall films, combining the music, humour and story values which have proved successful with provincial and industrial audiences in the past.

Mr. Blakeley told the KINE. that all of his recent productions have been reissued, and that average booking on their first run was 1,700.

This year Blakeley and his manager, Arthur Mertz, intend to make two features. The second will be "Honeymoon Hotel," with Norman Evans and Nat Jackley.

George Formby made his first two films for Blakeley in 1934, "Boots, Boots" and "Off the Dole." The former is still running.

Galaxy of Music

Supporting Randall in the new production are Nicolette Roeg and Tony Pendrell (juveniles), Cecil [Ramsbottom] Fredwick, Hilda Bailey, F. H. Maltby, Ernest Arnley, and Clarice Day.

The music includes Litzt's "Hungarian Rhapsody No. 2," "The Blue Danube," and "Home Sweet Home."

This is played by a number of Guest artistes, including Rawicz and Landauer, Helen Hill and Janowalski trio.

The story concerns an employee of a musical store (Randall), who, by his idiotic actions, is able to bring together a Channel Island refugee (Hilda Bailey) and the wealthy son of his employer.

The technicians engaged on the production are: John Weekes (assistant director); Geoffrey Faithfull (camera, lighting), A. Mason (camera operator), V. Sheovsky (editor), Percival Mackey (musical director), Shirley Barnes (continuity) and Jim Carter (art director).

Drowning Scenes for "Rake's Progress"

Lilli Palmer did her best to drown herself last week for a scene in Individual Pictures' "The Rake's Progress" at Shepherds Bush. I am glad to report that she was conspicuously unsuccessful.

In this Launder-Gilliat production, which Sidney Gilliat is directing, one of the later sequences deals with the attempt of the Rake's wife to commit suicide while bathing.

Her husband Vivian (Rex Harrison) and his father, Col. Kenway (Godfrey Tearle) run from the colonel's beachside cottage and push out a boat to save her.

Cornwall Location

Many of these shots were filmed in Cornwall, but the close-up of Rikki (Lilli Palmer) throwing up her arms at the sight of approaching rescue was more effectively filmed from a crane immediately over the tank at the studios. Since the shooting of this scene, action has moved to Col. Kenway's house, with Godfrey Tearle, Marie Lohr, Margaret Johnston and Garry Marsh on call.

THE cast which has been assembled for the Gainsborough film, "The Wicked Lady," now in production at Shepherds Bush is a strong one. It includes James Mason, Margaret Lockwood and Patricia Roc.

R. J. Minney is producing and Leslie Arliss directing.

The unit was working on Stage 4 last week, where the space was occupied with a section of Watling Street as it appeared in the 17th century. A winding road descending a hill, with steep banks on either side fringed with trees, provided an admirable setting for the "hold-up" scenes.

As the four-in-hand coach drove down the hill a masked highwayman dashed into the road from the bushes and forced the passengers to dismount and hand over their jewellery and money.

★

Margaret Lockwood plays the rôle of the lady of the Manor—turned highwayman for excitement—and James Mason the rôle of Captain Jackson, king of the road thieves on whose preserves Margaret Lockwood is poaching.

Art Director John Bryan has based his designs for this set on photographs taken in Surrey, where exterior shooting will take place on scenes involving gallops and coach hold-ups to match those taken earlier in the studio.

Macabre Linking Story at Ealing

During the week's shooting on Michael Balcon's ghost film, "Dead of Night," at Ealing, nightmare sequences were directed by Basil Dearden, in which Mervyn Johns as Walter Craig, a murderer escaping from the police, sees the other characters in the film through the distorting mirror of his subconscious mind.

Tom Shenton was kept busy providing horrific make-up for the characters who appear from nowhere to stop Craig's every method of escape. When I saw Shenton last week he had just completed the difficult task of making-up four plaster heads for the ventriloquist sequence.

★

Forced to strangle the psychiatrist, Van Straten (Frederick Valk), he finds himself at a children's party where Sally (Sally Ann Howes) tries to give him away to the police. He attacks Sally and rushes from the house to find himself in the haunted room where Peter Cortland (Ralph Michael), under the influence of a malignant mirror, tried to murder his wife Joan (Googie Withers).

There is a black-out and Craig finds himself at Chez Beulah, a Paris night club.

Parker's New Musical Score

I understand that Clifton Parker, who attracted attention with his music for "Western Approaches" (British Lion), is responsible for the music in Michael Balcon's "Johnny Frenchman," starring Francoise Rosay, Tom Walls and Patricia Roc.

The film is now nearing its final stages of assembly in the Ealing cutting rooms under editor Michael Truman.

Director Paul Stein with Carole Raye, Harry Welchman and John Ruddock on the WALTZ TIME set at British National Studios

DOWN at Elstree this week Paul Stein is working on the ballroom scene for "Waltz Time," one of the largest and most spectacular sets ever built in the National Studios.

Over 300 extras danced to the music of a Viennese band conducted by Hans May, who wrote the music for the picture and agreed to put on bandmaster's uniform so that he could appear in this particular sequence.

In his time, Hans May has written many spectacular song hits, including "My Song Goes Round the World," but he believes that the new numbers in "Waltz Time" are likely to prove even more popular.

They include "Break of Day," which is being featured by Richard Tauber, "You Will Return to Vienna" and "Heavenly Waltz," the former sung by Anne Ziegler and Webster Booth and the latter by Peter Graves and Carole Raye.

John Harlow left during the week for Cornwall, where a British National film unit will spend three weeks on location making exterior shots for a new "Sexton Blake" adventure.

Vernon Sewell is busy preparing a new Grand Guignol subject which will go on the floor early in May, immediately following the "Sexton Blake." Irwin Reiner is busy adapting the best-selling novel, "The Trojan Brothers," for early production.

KINE. SOCIETY HAS THREE IMPORTANT MEETINGS

THREE important meetings have been arranged during March by the British Kinematograph Society.

To-day, March 8, American standard for 16-mm. motion pictures will be reviewed by the organising secretary, R. H. Cricks, F.R.P.S., at a meeting of the subStandard Division of the Society. It will be followed by a discussion on "The Technical Work of the Division," initiated by the chairman W. Buckstone. This will be held in the Small G.-B. Theatre, Film House, Wardour Street, at 6 p.m.

A meeting of the Society's Theatre Division has been fixed for Sunday, March 18, at 11 a.m., at which a discussion of "Practical Projection Problems" will be undertaken. Members of the Division have submitted certain topics, and suggestion for further topics are invited.

On Wednesday, March 21, the Film Production Division will be inaugurated by its chairman, A. W. Watkins, A.M.I.E.E., F.R.P.S. This division has already a large and important membership, and at this meeting "The Evolution of Motion Picture Technique" will be reviewed. Excerpts from outstanding films made during the past fifteen years will be screened to illustrate the changes which have taken place.

As there will inevitably be a number of members of the Division whose duties at the studios will prevent their attendance, it is proposed to repeat this programme at several studios for their benefit.

Both these latter meetings will be held in the larger G.-B. Theatre.

Meetings are open to all members of the Society. Non-members who wish to be present should apply to the Organising Secretary, at Dean House, 3 to 4, Dean Street, for tickets.

Light refreshments will be served fifteen minutes before the time of meeting.

TWO BRITISH WINNERS

Two British films, both Two Cities productions are currently smashing records at theatres in Sydney and Melbourne. They are "The Lamp Still Burns" and "The Way Ahead."

After a grand season of eight weeks in Sydney to consistently big business, "The Lamp Still Burns" has opened to record-breaking figures at the Athenæum Theatre in Melbourne. This theatre can be termed the "home" of British in Melbourne.

The other record-breaker is "The Way Ahead," the Australasian première of which took place at the Embassy, Sydney, a few days ago. A very long run is assured.

Both of these films have had a most enthusiastic reception by Press and public alike.

ESCAPIST ENTERTAINMENT IS PARAMOUNT'S KEYNOTE

THE keynote of the current line-up from Paramount is escapist entertainment, and this applies not only to the large batch of pictures completed and already presented, but also to those productions now before the cameras or in the cutting rooms. Another outstanding feature is the star value of these films. The stories are also stated to be the strongest and most colourful in the company's history.

The "ace" production in the current schedule is the spectacular Technicolor picturisation of Daphne Du Maurier's best-seller "Frenchman's Creek," co-starring Joan Fontaine and Arturo de Cordova, which created records at the Plaza, London, and the New York Rivoli.

One of the year's biggest romantic hits, "And Now Tomorrow," adapted from the famous novel by Rachel Field, who wrote "All This and Heaven Too," presents Alan Ladd, with Loretta Young co-starred.

More music and comedy are the chief characteristics of "National Barn Dance," screen version of a famous U.S. radio show with Jean Heather, Charles Quigley and Robert Benchley.

Colour and Spectacle

A big-scale Technicolor musical, "Bring On the Girls," introduces a stupendous box-office cast, headed by Veronica Lake, Sonny Tufts, Eddie Bracken, Marjorie Reynolds, Johnny Coy, Peter Whitney, Alan Mowbray, Grant Mitchell, Porter Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Frank Feylen, Thurston Hall, the Golden Gate Quartette and Spike Jones and his City Slickers. The hilarious tale concerns the adventures of the world's richest young man who can never be sure people are not nice to him just because of his money.

The eagerly-awaited Betty Hutton musical, "Incendiary Blonde," is a Technicolor spectacle which tells the story of Texas Guinan, the queen of the New York niteries. Arturo de Cordova is her co-star, and the cast also includes Barry Fitzgerald, Mary Philips, Charles Ruggles and Albert Dekker. The director was George Marshall.

Comedy Drama

Claudette Colbert and Fred MacMurray appear in "Practically Yours," a gay comedy drama.

An adroit mixture of farcical comedy and suspenseful mystery is promised in "Murder, He Says," with Fred MacMurray, Helen Walker, Marjorie Main, Jean Heather, Mabel Paige, Porter Hall and Peter Whitney in the leads.

More thrills are featured in the screen version of the famous story by Ethel Dina White, "Her Heart in Her Throat," which Lewis Allen ("The Uninvited") directed. Gail Russell, Joel McCrea, Herbert Marshall, Isobel Elsom, Phyllis Brooks, Mikhail Rasumny, Richard Lyon (son of Ben Lyon and Bebe Daniels) and Nona Griffith have the principal parts.

Famous Sea Story

A great sea tale taken from Richard Henry Dana's famous story, "Two Years Before the Mast," carries an enormous cast headed by Alan Ladd, Brian Donlevy, William Bendix, Albert Dekker, Luis Van Rooten (the "Himmler" of "The Hitler Gang"), Esther Fernandez, Barry Fitzgerald, Darryl Hickman and many other famous players. This is a picture packed with stirring adventure, and telling a touching love story. John Farrow was the director.

"A Medal for Benny," starring Dorothy Lamour and Arturo de Cordova, with Irving Pichel as director, is a dramatic, out-of-the-ordinary subject.

Bing Crosby, Betty Hutton and Sonny Tufts are the stellar trio of another big musical comedy, "Here Come the Waves."

Many more important pictures are in various stages of production. Details will be announced in due course.

Prince and Princess Chose "Lassie"

During their recent holiday at Bognor Regis, Prince Edward and Princess Alexandra, the two children of the Duchess of Kent were given a private film show at the Theatre Royal, one of the Philpot circuit. The films shown were selected by the Royalty themselves. They were M-G-M's "Lassie Come Home" and "Nothing But Trouble' (Laurel and Hardy) and two RKO-Disney shorts, "Farmyard Symphony" and "Merbabies."

Somerton (Somerset) magistrates have granted an application for the renewal of the kinematograph licence of the Assembly Rooms at the Union Hotel, Somerton.

Linda Darnell, Laird Cregar and George Sanders are featured in HANGOVER SQUARE (20th Fox)

Music, Colour and Period Pictures

20th-Fox Schedule

A SURVEY of the production line-up by Darryl F. Zanuck at 20th Century-Fox shows music, colour and period settings representing a substantial part of the programme at the studio. "Escapist" fare, indeed, has an overwhelming majority among the stories now actually in production or awaiting floor-space—only one war film being listed, and that the great novel and N.Y. stage success, "A Bell for Adano," by John Hersey.

The record-breaking number of Technicolor musicals will include "State Fair," "Centennial Summer" (for which Jerome Kern will probably write the musical score); "The Dolly Sisters," a George Jessel production—his first for 20th Century-Fox—co-starring Betty Grable and June Haver; "Kitten on the Keys," another Jessel production, with Maureen O'Hara and Dick Haymes set for leading rôles, and Harry James and his band signed for a featured spot; "Waltz Me Around Again, Willie," a William LeBaron production; "New Orleans," "Mexico City," "All-Out Arlene," "Two Little Girls in Blue," and a musical "special," planned as one of the studio's most lavish for the season, "Two Arabian Nights," which will co-star John Payne and William Bendix.

San Francisco Story

Already completed are: "Nob Hill," a romantic story of old San Francisco, starring George Raft, Joan Bennett, Vivian Blaine, Peggy Ann Garner and others; "Where Do We Go From Here?" an hilarious musical phantasy by Morrie Ryskind co-starring Fred MacMurray with Joan Leslie, June Haver, Anthony Quinn and Otto Preminger; and "Billy Rose's Diamond Horseshoe," a lavish musical comedy starring Betty Grable and a host of other top names. All these productions are in Technicolor.

Period Piece

Period-pieces on 20th-Fox's schedule show a similar increase over last season, the following being listed: "Czarina" (completed), a satirical comedy of amorous, glamorous Catherine the Great of Russia, produced by Ernst Lubitsch and directed by Otto Preminger with Anne Baxter, William Eythe, Tallulah Bankhead, Charles Coburn, Mischa Auer and others; "Hangover Square" (completed), an eerie thriller set in Victorian London, with George Sanders, Laird Cregar and Linda Darnell filling the top three rôles; "Captain from Castile," a story of a 16th-century swashbuckler set in Spain and Mexico; "Forever Amber," a tale of Charles II's time; "Dragonwyck," a romance of the early settlers on the Hudson River; "Jean Valjean" (from Victor Hugo's "Les Miserables") and "Centennial Summer," a story of Philadelphia a hundred years ago.

RESTRICTIONS ON CHILDREN

Hinckley S.O. Objections

At last Thursday's meeting of the Hinckley (Leicestershire) licensing magistrates the Free Church Council opposed the admittance of persons under 16 years of age to Sunday evening kinema performances. In reply to a Church spokesman, who supported the view taken by "other places" in the matter, S. Robinson of the Regent, said he thought that managers should have the opportunity of bringing the matter before their head offices so as to make suitable representations.

The session was adjourned for one month.

Van Johnson and Frances Gifford in a scene from THRILL OF A ROMANCE, current M-G-M offering

West Country to Vote

MANAGERS' ASSOCIATION DECISION

A LENGTHY discussion by the Devon and Cornwall C.E.A. on the proposed Managers' Section resulted in no definite decision. Delegates and members were given individual discretion as to their attitude at the annual meeting of the Association.

Introducing the question of the proposed Cinema Managers' Association, LESLIE HILL, the chairman, said he believed it would be accepted throughout the country as being the best compromise they could form as an Industry. At the same time they must not lose sight of the fact that the Wages Councils Bill was linked up with the formation of a managers' section. In the circumstances the sooner they got all sections of the Industry into bodies where they could negotiate with them the sooner they would stabilise their position so far as the Wages Councils Bill was concerned. He suggested that the branch should accept in principle the formation of a Managers' Section.

W. FARRANT GILLEY raised objection, and felt that the formation of a Manager's Association was nothing to do with the C.E.A. It was up to the managers themselves to form their own organisation. There should be a union, but not associated with the C.E.A.

H. M. WILLIAMS contended that if they became a section of the C.E.A. they would be affiliated to the very body for whose interests they were expected to fight. They should form their own association. He saw danger in the proposal.

The CHAIRMAN suggested that on the other hand there was less danger in having an Association in conjunction with the C.E.A. than for the managers to have an organisation affiliated to a trade union labour movement.

Mr. GILLEY proposed that the branch instruct the delegates to the annual meeting to vote against the alteration to Rule 5.

T. BUROW advocated that the matter be further exploited, and that the delegates be asked to hear the arguments and report back to the branch. He did not think they should be sent to the meeting and told the thing had to be quashed. He moved an amendment that delegates be given discretion.

H. B. MATHER, seconding, said unless they gave delegates discretion in the matter they would be going to London with tied hands.

V. STEPHENS stated that as a manager he felt that the best thing would be for any managers' organisation to be affiliated to the N.A.T.K.E. He did not think the present suggestions from Head Office would get far. As managers they should shoulder their own responsibilities and not ask the C.E.A. to father them.

T. J. R. TAYLOR fancied a strong, independent organisation for managers.

The amendment giving delegates discretion was carried by seven votes to five.

Delegates Free

PORTSMOUTH JUNIOR CLUBS

Following representations by the Watch Committee and the Education Committee, the Portsmouth City Council have made it a condition of opening that the Chief Education Officer and the Chief Constable (or some other responsible officer nominated by him) shall be appointed as members of the committee of the junior boys' and girls' clubs which it is proposed to establish at the Regent and Plaza kinemas.

SERVICE AND 16 mm. COMPETITION

Devon and Cornwall Demands Licensing Restrictions

CAMP kinemas and film shows in village halls are regarded by the Devon and Cornwall C.E.A. as likely to be formidable competitors to exhibitors, and it was decided at the monthly meeting at Plymouth to agitate for all halls where 16-mm. films are shown to require a licence so that they would have to comply with safety regulations.

W. FARRANT GILLEY, who made the proposition, pointed out that the danger in village halls was not so much fire as panic.

H. M. WILLIAMS feared that if they asked for regulations to be put on somebody else it might mean more being put on themselves. He considered it was a matter for the Joint Committee of the C.E.A. and K.R.S. to look into to find how films were being put out.

MAURICE PRINCE thought they ought not to complain if 16-mm. films were used in village halls and such places.

The Chairman (LESLIE G. HILL) recalled that at the branch's previous meeting complaint was made of film shows in Army camps and said representations made to the A.K.S. had been turned over to the General Secretary. He now had information that film shows were being established at a number of places, and the only restriction which would be put upon them was that films would only be shown in camp kinemas 12 months after release. There was, however, still the question of the attendance of civilians. Only the previous Sunday, at Bodmin barracks, civilians as well as soldiers were admitted.

T. BUROW stated that at Tavistock the Army kinemas showed films which public kinemas had not shown.

H. B. MATHER maintained that all films held at Tavistock were of a training nature, except those put out for education. He knew of no entertainment films held in the library there.

V. STEPHENS said he knew for a fact that other films were held by the Army authorities.

Camp Competition

Regarding complaint of a kinema at a R.A.F. station in North Devon, Mr. Prince stated that they had written to the R.A.F. to try to arrange a settlement. A typical Service letter came back, saying the matter was a subject for Air Ministry regulations. Fortunately now the dispute had been settled, but the kinma management concerned got no co-operation from the R.A.F.

G. C. TAYLOR wrote to the branch on the subject of Service kinemas, and pointed out that unless checked they were bound to become a formidable problem. There were also village halls, and the only way any sort of control could be achieved was by drawing attention to the very serious danger of panic from allowing shows to be given in such places without supervision. He could give instances where 16-mm. films were regularly shown in tiny halls in which 200 or more people were jammed. Sometimes the halls had only one exit leading to narrow stone steps. It was not difficult to realise what might happen if panic was started in such places.

Church Shows

Another member reported that the Methodist Church in Bideford had been running Sunday film shows for some time. Although the films were old G.-B. 16-mm., and a charge was made for admission, they were entertainment films. Where was it going to end? When he made inquiry, he found that the films were being hired by a clergyman near Salisbury. He considered steps should be taken to find out how it was possible for a clergyman to have theatrical films at his disposal and to hire them out. Who got the rake-off?

The CHAIRMAN pointed out that as an Association they had no control over 16-mm. films.

The MEMBER: Somebody has control over 16-mm. rights. Cannot we bring pressure to bear to see that theatrical exhibition is restricted to kinemas?

Bars in the West

Unfair bars which have from time to time been under consideration were raised by a member, but on the advice of the Chairman (Leslie G. Hill) it was decided to wait until a definite policy on the matter had been laid down by the Joint Committee.

P. MYOTT referred to a bar that existed in the Torquay area regarding a split week, and stated that apparently the only decision so far reached was concerning second week bookings if a film had taken a certain amount of money.

W. FARRANT GILLEY said his complaint was that he was barred on the second week.

The CHAIRMAN stated that in the Joint Committee the practice was deprecated of splitting weeks up and preventing other halls showing in the interval.

Reduced Admissions

The SECRETARY reported that although cheap matinée prices used to be in operation in Plymouth, there was little likelihood of their return.

W. FARRANT GILLEY sought guidance as to whether he should make some concession to Service people. His reason for doing so was because Paignton Urban Council Appeals Committee was raising a fund to pay for troops to go to kinemas. It had not asked him for free seats or for reduced prices.

The CHAIRMAN pointed out that it might be starting a precedent to reduce prices.

Tynemouth Corporation Town Improvement Committee has further considered an application by Messrs. R. A. Jackson and Son for a prominent site for the erection of a theatre. The committee approved in principle the proposal for the erection of a theatre in the town and arranged to discuss the sites available for the purpose.

Extending the Exhibitors' Quota

At the February meeting of the North Staffordshire Branch of the C.E.A., a letter was read from the General Secretary—replying to a communication from the branch—stating that it was not much use discussing the question of the British Film Quota at the moment, because the present position was covered by Section 7 (4) of the Cinematograph Films Act, 1938, which gave a registered British film a life of four years from the date of its registration. The renter could apply to the Board of Trade during the last year of its life to have it extended.

After discussion, the branch resolved that a letter be sent to Mr. Fuller informing him that at least the matter might be discussed now with a view to the Joint Committee adjudicating as to which British films warranted an extension of life and then prevailing upon the renter concerned to use his option under Section 7 (4) of the 1938 Act.

The meeting approved a resolution that an application should be made for Good Friday opening, and that the Watch Committee be asked to receive a deputation on the question.

An amendment by G. L. Barber that no application be made for Good Friday opening was defeated.

Colourful Ice Spectacle from British Lion

SIX SUBJECTS IN NEW LINE-UP

IN the spectacular splendour of its settings, its outstanding musical score and the sheer beauty of its action, "Lake Placid Serenade" is expected by British Lion to take its place among the ice-musicals of screen history. This Republic picture tops the half-dozen offerings of wide and varied appeal which Sam Smith is showing from March 21 onwards.

Details of showings which all take place at Studio One are as under:—

Wednesday, March 21, 10.45 a.m., **Lake Placid Serenade.**
Thursday, March 22, 11 a.m., **Lights of Old Santa Fé.**
Friday, March 23, 11 a.m., **The Big Show-off.**
Monday, March 26, 11 a.m., **Thoroughbreds.**
Tuesday, March 27, 11 a.m., **Mexicali Rose.**
Wednesday, March 28, 11 a.m., **Grissly's Millions.**

Music and Romance

The outstanding feature of the new line-up is the great musical spectacle, "Lake Placid Serenade," an ice extravaganza, starring Vera Hruba Ralston, Olympic skating champion, and also champion of Prague before the Hun invaded her native Czecho-Slovakia.

The narrative tells of a Czecho Slovakian girl, gifted with a rare ability to dance and skate, who wins the championship of her country. She is then sent to America to compete in the world-famous events at Lake Placid, encountering unexpected adventures before the romantic finale.

The musical score includes the theme number, "Deep Purple," to which the star performs a spectacular figure-skating ballet, and "Intermezzo," which is the background for an old-fashioned ballet.

Ice Ballet

A colourful minstrel ballet is danced to "Isle of Golden Dreams," "Strolling in the Park One Day" and "Waiting for the Robert E. Lee," and Drigo's "Serenade" sets the melodioue pace for a gorgeous rose ballet. A Czecho-Slovakian folk song accompanies Felix Sadovsky and Janina Frostova, famous Polish ballet dancers. The only vocal number is sung by Roy Rogers as "guest star."

McGowan and Mack, sensational speed skaters, perform their famous Apache dance on ice and background music and specialities are provided by Harry Owens and Ray Noble with their famous orchestras.

Robert Livingston has romantic lead opposite Vera Hruba Ralston, and the cast includes Eugene Pallette, Vera Vague, Walter Catlett, William Frawley, Stephanie Bachelor, Janet Martin, Ruth Terry, Lloyd Corrigan, Twinkle Watts, the juvenile skating star, and many more.

Brilliant sets and expert direction by Steve Sekeley are said to be other factors which make "Lake Placid Serenade" an ace British Lion release.

"Lights of Old Santa Fe," an exciting, tune-packed Western with an unusually beautiful scenic background, tells of the rejuvenation by Roy Rogers of an almost bankrupt Rodeo show owned by Dale Evans. This is not accomplished, however, without some thrilling episodes, and his defeat of the crooked owners of a rival rodeo with designs on Dale's property. Roy, Dale, Bob Nolan and the Sons of the Pioneers have some grand new numbers, including the title tune.

Gene Autry Reissue

The colourful and exciting musical romance, "Mexicali Rose," starring Gene Autry, is expected to be a very popular reissue. The story deals with Gene's adventures while attempting to expose an oil company operating at the expense of his Mexican friends. The cast includes Smiley Burnette, Noah Beery, Luana Walters, Leroy Mason, Roy Barcroft, William Royle, Dick Botelier, and many others. There are many haunting songs, including the hit title tune, sung and played by Gene.

Unusual Story

"The Big Show-off"—unusual and ribtickling story of wrestling and romance—puts shy and gentle Sandy Elliott in many awkward but hilarious situations when he is mistaken for the "Devil," a wrestler of great ferocity! Even girl friend Dale Evans thinks Sandy is the all-in king, as the real wrestler operates in a mask. Arthur Lake plays the shy hero—who is even involved in assault and battery charges before the climax, which provides a most satisfactory solution for all concerned. The real "Devil" is Paul Hurst, and other parts are played by Lionel Stander, George Meeker and Marjorie Manners. Music is provided by Anson Weeks and his Orchestra. The score includes the amusing "Cleo from Rio" and "Hoops, My Dear," also one of Dale Evans' own compositions, entitled "There's Only One You." Howard Bretherton directed.

Countryside and Racecourse

Tom Neal has the top rôle in "Thoroughbreds," story of a man and a horse, both honourably discharged from the Army, who win fame on the racecourse. Various hazards befall them on the way, and they almost meet disaster at the hands of racing racketeers. The racing scenes are reported to be thrilling in the extreme and the shots of racecouse and countryside very lovely. Adele Mara plays opposite Tom Neal as the racehorse owner's beautiful but wilful daughter. Other supporting names include Roger Pryor,

Continued at foot of column 4

Robert Livingstone and Vera Hruba Ralston in LAKE PLACID SERENADE (British Lion-Republic)

"THE SUSPECT"

Laughton's Great Dramatic Role

ALTHOUGH in Universal's "Suspect," which G.F.D. will Trade show on March 15, Charles Laughton has his first crime rôle for many years, never for a moment does he lose the sympathy of the audience. In fact, his performance is said to be his best. He himself feels it will rank with his "Ruggles of Red Gap" and his "Mutiny on the Bounty."

Excellent work is also done by the strong cast which includes Ella Raines, Rosaline Ivan, Dean Harens, Stanley C. Ridges, Henry Daniell and Raymond Severn, a 13-year-old boy.

Laughton is seen as a pleasant, mild-mannered man in a London of the early 1900's, who is nagged beyond endurance by his shrewish wife. His unhappiness increases when his son leaves home because of his mother. In his loneliness Laughton turns to Ella Raines and there develops between the two a tender friendship which is maliciously distorted by Laughton's wife. When she refuses to give him a divorce and threatens him and the girl with ruin, Laughton kills her, making her death appear accidental. There is no evidence against him, although a detective and a drunken neighbour are suspicious.

Laughton and Ella Raines marry and live happily until Daniell, the neighbour, tries his hand at blackmail. In desperation, Laughton poisons him and throws his body into a canal. But still the detective has no evidence, until eventually he tries a trick which nets a full confession from Laughton.

Robert Siodmak directed.

Vogue of the U.S. Child Star

BIG BOX-OFFICE ATTRACTIONS

WHILE restrictions upon the employment of juvenile players prevent the use of children in British films, the child stars of American productions have never been so popular at the box-office—even in the hey-day of Shirley Temple—as they are at present.

With the sensational success attained by M-G-M's Margaret O'Brien, who stepped to stardom when an unpretentious film, "Lost Angel," won the heart of each person who saw it, juvenile stock has risen by leaps and bounds in Hollywood. To-day almost every studio has at least one promising child under contract, while Margaret's home studio has signed a number of youngsters considered potential star material.

Enthusiasm at this studio is particularly keen about 12-year-old Elizabeth Taylor, who appears in the as yet unreleased "National Velvet," which stars Mickey Rooney. She proved such a hit that she was given the lead in "Hold High the Torch." Another who scores in "National Velvet" is Jackie "Butch" Jenkins, the freckle-faced "Ulysses" in "The Human Comedy," who is cast opposite Margaret in "Our Vines Have Tender Grapes."

Sharon McManus, a wistful little girl, is being groomed for the title rôle in "Tenth Avenue Angel." "To-morrow the World" has in the leading rôle another 12-year-old, Skippy Homeier, who won a critics' award for his performance in the play. M-G-M has him under contract

And the list goes on. 20th Century-Fox is pinning its hopes on Peggy Ann Garner, Columbia is grooming Ted Donaldson, RKO has a definite new screen personality in Sharyn Moffitt, while Jane Powell, 14-year-old singing discovery, zoomed to stardom in her first picture, "Song of the Open Road."

Continued from column 2

Paul Harvey, Gene Garrick, and Doodles Weaver. George Blair directed.

Double Murder

"Grissly's Millions," a murder drama, concerns Grissly Palmer, an old man, which is lying very ill and surrounded by relatives who hope to benefit by his demise. Lewis, the ne'er-do-well husband of the old man's favourite granddaughter, Katherine, is fatally shot by old Grissly, who dies immediately. The distracted grand-daughter wishing to conceal the fact that the shot man is her husband, listens to unscrupulous advice, and has the body interred in the same coffin as her grandfather. She immediately repents this foolish act, but it is too late. The bodies are disinterred after an anonymous letter is received by the police, and Katherine is suspected of murder. There are also two attempts on her life before a most surprising climax.

The cast includes Virginia Grey, Paul Kelly, Don Douglas, Elisabeth Risdon, Robert H. Barrat, Grissly of the title, Clem Bevans, Elly Malyon, and Adele Mara. John English directed.

Another Great Hit!

...characterised and set in con-
...atmosphere . . . rousing entertainment for
young and old alike
box-office

...y-spinner."
Kine...

...ful treatment brims with lusty
...our throughout
tainme...

..."Wa... ...lavish
h... ...encounter...
...Film Renter.

JOHN WAYNE
ANN DVORAK
in
FLAME OF BARBARY COAST

BRITISH LION

REPUBLIC PICTURES

OLSEN AND

In Their

See My Lawyer

A UNIVERSAL PICTURE

GFD

JOHNSON

Craziest starring vehicle

"To the many who have made it the "MADONNA OF THE SEVEN MOONS"

DIRECTORS:
J. ARTHUR RANK, J.P. CHAIRMAN.
L.W. FARROW, DEPUTY CHAIRMAN AND JOINT MANAGING DIRECTOR (FINANCE)
MARK OSTRER, JOINT MANAGING DIRECTOR
COL. H.A. NICHOLSON, C.B., C.M.G., D.S.O.
MAURICE OSTRER.
C.M. DADE.
ALLAN E. NESSER, C.B.E.
S.I. WOODHAM SMITH.
SPYROS P. SKOURAS (U.S.A.)
W.C. MICHEL (U.S.A.)
L. KENT (U.S.A.)
THE RT. HON. VISCOUNT ROTHERMERE

Gaumont-British Picture Corporation Ltd

Telephone:
REGENT 6080 (27 LINES)
Telegrams:
PROCINTHE, PICCY, LONDON.
(New Gallery House)
Reg Office
142-150, WARDOUR STREET,
LONDON, W.1

New Gallery House,
Regent Street, London, W.1

Your Ref.
Our Ref. AB/MM/EE.

FILM DEPT.

15th. February, 1945

S. Jackson, Esq.,
Eagle Lion Distributors, Ltd.,
127 Wardour Street,
London.....W.1.

Dear Sidney,

Now that the final figures are in for London for "MADONNA OF THE SEVEN MOONS", I know you will be happy to learn that, despite some adverse criticisms the film received both in London and the Provinces, and with weather and other conditions prevailing that were in no way helpful, the film in our London Theatres has taken more than any release since 1938.

We feel confident these records, as at Brighton, will continue throughout the Provinces.

Yours sincerely,

A. BROWN.
Booking Manager.

to the FEW who

EAGLE LION

HIGH BUDGET GROUP FOR PATHE RELEASE

"Minstrel Man" and "Bluebeard" Thriller from PRC and Monogram

A NEW group of eight pictures from PRC and Monogram, to be Trade shown shortly by Pathe, have been made on higher budgets than any other group to come from these companies.

Stories, star-value and sets are all described as a great advance on anything yet undertaken by either organisation.

A FILM which has been well received in the States, **Minstrel Man**, breaks new ground for PRC, being a homely story of the minstrel troupes told with a background of songs and dances, ranging from the sentiment of the South to the rhythm of modern swing. Benny Fields, the American radio star, makes his debut in this production, playing the part of a minstrel who loses his wife and is separated from his young daughter, on the night of his first big show. The story goes on to reveal how a chance meeting brings about the reunion of father and daughter.

New Musical Series

Martha Tilton, latest PRC star, plays the leading rôle in **Swing Hostess**, the first of a series of musicals under her four years' contract with the company. She sings several modern swing numbers, including "Let's Capture This Moment," "Say It With Love" and "I'll Eat My Hat."

It is an escapist picture with plenty of comedy and a plot revolving around the complications that ensue when a record producing company confuses the names of two singers. The efforts of a troupe of vaudeville actors help to straighten out the complications.

Comedy is in the hands of Cliff Nazarro, the "double talk" expert, and the supporting cast includes Charles Collins, Iris Adrian, Harry Holman and Betty Brodel.

PRC has provided a film with a very human story built around a boy, a horse, and a dog in **The Great Mike**, which features Stuart Erwin, Robert Henry, Carl Switzer and Gwen Kenyon.

The boy's faith in "Mike" a racehorse given to him by his uncle, finally results in a series of triumphs on the race track in spite of the efforts of a gang of crooks to put the horse out of the running.

Jewel Thieves and "Bluebeard" Murders

A comedy-drama from the Monogram studios, **Shadow of Suspicion** has Peter Cookson, Marjorie Weaver, Tim Ryan and Pierre Watkin in the leading rôles. The story concerns the outwitting of a gang of jewel thieves by a trap set by two private investigators.

Peter Cookson, a comparative newcomer to the screen, is claimed to be a useful discovery, and Monogram have now signed him up for a further series of pictures.

John Carradine, playing the title rôle in **Bluebeard**, another thriller from PRC, gives a good performance as the artist owner of the puppet show who startles 19th century Paris by committing a series of "Bluebeard" murders. He is unsuspected until a detective and his woman colleague set a trap which leads to tragic results and the ultimate end of the killer. Well-sustained action and a supporting cast which includes Jean Parker, Nils Asther, Ludwig Stessel and Iris Adrian, all point to a box-office success.

East-Side Kids Comedy

The latest Monogram comedy starring Leo Gorcey and the East Side Kids, **Bowery Champ**, has a mystery plot in addition to the fooling of the popular team of young comedians. Leo Gorcey plays the part of a quick-witted newspaper copy boy, and turns detective in the absence of the regular crime reporter to track down a murderer.

With Leo Gorcey are Huntz Hall, Billy Benedict, Bobby Jordan, Gabriel Dell, Thelma White and Evelyn Brent.

Johnny Mac Brown adds to his long list of Western successes in Monogram's **West of the Rio Grande**, in which he is supported by Raymond Hatton Dennis Moore and Christine McIntyre. Brown plays the part of the U.S. Marshal who takes over responsibilities of keeping order during a small-town election. He finds himself up against a gang of outlaws and there are many fights before he restores law and order.

The titles, time and place of the London shows are as follows:—

Minstrel Man (PRC). Tuesday March 13. Studio One 10.45 a.m.

Swing Hostess (PRC). Tuesday March 13. G.-B. Theatre, 2.30 p.m.

The Great Mike (PRC). Wednesday, March 14. Studio One, 10.45 a.m.

Shadow of Suspicion (Monogram). Wednesday, March 14. G.-B. Theatre, 2.30 p.m.

Bluebeard (PRC). Thursday, March 15. Studio One, 10.45 a.m.

Bowery Champ (Monogram). Thursday, March 15. G.-B. Theatre, 2.30 p.m.

I Accuse my Parents (PRC). Friday, March 16. Studio One, 10.45 a.m.

West of the Rio Grande (Monogram). Friday, March 16. Pathe Own Theatre, 2.30 p.m.

A STEAM FLY IN THE DRINK

A steam fly in the drink . . . it can happen to you . . . or a cockroach in the soup . . . beetles in bread! An ever present risk . . . centrally-heated premises attract them . . . where food or goods are stored they thrive! It isn't your fault . . . they can't always be kept away . . . but operators of the C.I. Service can deal with them promptly . . . and effectively . . . effectively because premises entrusted to their care receive treatment at regular intervals to guard against re-infestation. The C.I. Service operates from depots in all parts of Great Britain and Northern Ireland . . . write and ask a surveyor to call and advise you on your infestation problem. No preparations for sale. Service only.

C.I. SERVICE

DESTROYS COCKROACHES · BEETLES · STEAM FLIES · ETC

CHELSEA INSECTICIDES LTD., 125 PALL MALL, LONDON, S.W.1 Telephone: ABBey 7650

Depots at Birmingham, Bristol, Belfast, Cardiff, Edinburgh, Glasgow, London, Liverpool, Leeds, Manchester, Newcastle, Nottingham, Salisbury, Sheffield, and subsidiary Branches throughout Great Britain.

'ARSENIC IS SLAYING 'EM

First three weeks at Warner Theatre challenge the sensational records of "This is the Army." For crowds and cash and a terrific show the Trade tips it as Warner's biggest winner for 1945.

Roaring HIT from

Warner Bros.

SEASON EXTENDED

and p enly more where it came fr

Jack L. Warner, *Executive Prod*

CARY GRANT in FRANK CAPRA'S "ARSENIC AND OLD LACE"

RAYMOND MASSEY JACK CARSON PETER LORRE Directed by FRANK CAPRA PRISCILLA LANE JOSEPH HERBERT JAMES

EQUITY BRITISH VARIED TRADE SHOW GROUP

New Australian Story and a Harker Comedy

AUSTRALIAN actors appear in a new British production, "A Yank in Australia," which tops a new group of nine pictures to be Trade shown in March by Equity British. Bernard Smith, managing director, describes the new line-up as one of Equity's biggest in recent years.

The comedy which commenced Equity's Trade show month, "The Sport of Kings," will be remembered as bright and thoroughly enjoyable entertainment. The stars, Gordon Harker and Leslie Henson, sustain a riot of fun from start to finish.

According to advance Hollywood notices, "The Lone Troubadour," with K. Johnson, Claire Rochelle, John Merton and Jean Howard, is another C. C. Burr production which has as its strong points a good story and fast action. The story itself concerns two children of the West who grow up on different sides of the law.

Romantic Comedy-Drama

Described as a romantic comedy-drama, "The Man from Toronto," features the popular English star, Jessie Matthews. It has been adapted from Douglas Murray's play, being a light variation of the "She Stoops to Conquer" theme. The rural atmosphere is perfect, and village life in all its phases is faithfully depicted.

A new Big Boy Williams, "The Invisible Message," is a typical Western. Taking his life in his hands, the hero patrols against heavy odds, accomplishing many feats for the sake of a girl. There is a good climax.

"P.C. Josser," featuring Ernie Lotinga and Garry Marsh, is adapted from the Lotinga sketch "The Police Force," and is the irresponsible story of a policeman who is seeking promotion. The settings vary from a London night club to training stables. There is brisk action and a touch of romance. It is a picture of delightful nonsense with an irresistible combination of laughter makers.

Another Western drama, "Law and Order," features Tom Tyler. When producer B. B. Ray selected the cast for this film he searched for a girl of exceptional talent and beauty. His search was rewarded when Margaret Nearing came to his attention. She is a native of Honolulu, born of American parentage.

New British Film

A new British film, "A Yank In Australia," was made in an Australian locale with Al Thomas, Huntly Arthur and Jane Connelly in the cast. The picture brings these favourite Dominion actors to the screen in a new type of comedy which is thoroughly British.

To complete the month's Trade shows there are two more action dramas, "The Secret Stranger," featuring Rex Lease, Janet Chandler and Bobby Nelson, and Bill Cody, in "Border Patrol."

A well-known circus stunt rider, Mabel Strickland, appears in the former production, which possesses a number of riding spectacles.

"Border Patrol" is described as a fast drama which centres around a gang of border smugglers who are brought to justice by the co-operation of two Government Agents. Molly O'Day plays opposite Cody with a fine supporting cast, including Ted Adams, Martin Garralaga, John Elliot and Curly Baldwin.

Gypsy Rose Lee in BELLE OF THE YUKON, recently Trade shown by RKO-Radio

CHILDREN IN FILMS

Stern L.C.C. Warning

Reporting a recent case in which children under 12 took part in a London studio film production, a sub-committee of the L.C.C Education Committee has issued a warning that no child under that age may be employed.

The children were pupils of a private school specialising in dancing and drama, and the principal had told the committee she thought the law had been relaxed during the war. She expressed her regret.

The committee says that there has been no relaxation of the Statutory provision, and adds that a severe warning will be given to all parties concerned that the Council take a serious view of such breaches.

"—thanks to me being

AIR-GUARD says Wee G.

Lost working time due to colds, 'flu, and other air-borne infection can be very greatly reduced by regular spraying of premises with GERMSTROYD—the strongest spraying essence known. It is instantly effective, two sprayings daily keeping the air cleared of dangerous bacteria. Yet it is otherwise quite harmless, delicately perfumed and refreshing. Appoint a junior member of your staff the Cinema's air-guard, and arm him with GERMSTROYD.

GERMSTROYD

Your best protection against INFECTION!

In all popular perfumes. Highly concentrated in 1 gallon drums. Sturdy Sprayer as illustrated. Prices on application.

Manufacturers of
GERMICIDE SPRAYING ESSENCES.

All types of
DISINFECTANTS, CLEANING PREPARATIONS, for Floors, Hands, etc.

Makers of the famous
BEEKILSTROYD, MOTHSTROYD, FLYSTROYD, and RAXSTROYD, for elimination of pests, etc.

Sole Makers:
GERMSTROYD PRODUCTS LIMITED,
ANCHOR CHEMICAL WORKS, LEICESTER
Phone: Leicester 65669 Grams: Germstroyd, Leicester

BRANCHES THROUGHOUT THE UNITED KINGDOM

RCA SOUND SYSTEM

The Observation Window

New Film-Strip Projector

W.E. SALESMAN MISSING

MOST people who talk about the film in education think only or mainly of the 16-mm. sub-standard film, either silent, so that instruction may be given by the teacher, or with sound-track, which enables parts to be synchronised more exactly with the picture.

THERE is, however, another form of instruction which has won great favour—the use of a film-strip projector, which is a modern form of the old magic lantern, except that instead of having to change slides every few moments, the film strip on 35-mm. stock announces by caption and picture in different frames the information which it is sought to instil.

AN article in the current *Sight and Sound*, published by the British Film Institute, emphasises the need for this type of presentation to slower-thinking people in Oriental lands, and remarks upon the generally unsatisfactory model of film-strip projector which has been in use in the past, which were, in the words of the writer, " toy-like."

THE appearance of these criticisms has coincided with a 'phone conversation with Major A. Cornwell - Clyne, of Dufaycolor, who gave me particulars and afterwards sent photographs and details of a film-strip projector for the design of which he was personally responsible.

FROM the illustrations and specification, I judge it to be a thorough good model, pleasing in appearance, and designed in a manner calculated to give good performance with ease of operation and robustness of construction. I hope to include an illustration and fuller details in next week's IDEAL KINEMA.

REVERTING to the *Sight and Sound* article, the writer, David Wood, who has had considerable experience in instructing the minds o finhabitants of the Middle East, declares that the film-strip projector is better than the film, as such minds move too slowly to appreciate the swiftly conveyed ideas of a film made for occidental consumption.

EXHIBITORS and technicians in the Birmingham area will share in the great regret of W.E. at the information received from the Admiralty to the effect that Frank D'Arcy is missing following a naval action, and must be presumed killed. He joined Western in 1929 and had many friends in the Industry, particularly in the Birmingham area, where for several years he represented the company on the sales side. He joined the Navy in 1941, and since qualifying for special duties was actively engaged in the motor torpedo boat service.

J. BENSON.

MORE CARE COMMITTEES NEEDED

And Stricter Tests for Juniors

RAW stock shortage makes it imperative for everybody to take the utmost care of every foot of film in use. J. Whitnall, chief projectionist, Forum, Nottingham, pleads for an extension of the Film Care Committee scheme.

The coming cut in production from the American studios, combined with the uncertainty of increased British studio space being released makes anything but pleasant reading for the exhibitor and projectionist alike. The former passing sleepless nights, wondering whether or not his opposition will get such and such a picture, and the latter with visions of still more reissues, and more and more copies having their working lives strained beyond even the present limits. Such is the position confronting those of us whose job it is to try to give the public a complete story on the screen from films which in many cases are far from complete when received.

Who's to Blame?

By what standard should the efficiency of the projectionist be judged?

If it were possible to take a census of all projectionists, detailing their experience, both practical and theoretical, how many would there be who could rightly claim to be masters of their job? Possibly some 20 per cent. Who is to blame for the fact that a modern Industry like ours is so lacking in foresight, or shall we say has been so lacking in the past, that it permits highly expensive equipment to be tinkered about with by even a small percentage of incompetents.

A Good Start

Film Damage Committees are doing splendid work, but their activities at the present time are confined to only limited areas, with the result that while they are doing their utmost to ensure that films leaving halls in their district do so in the best possible running condition, they are handicapped by the fact that many incoming films arrive from districts not as yet catered for by any form of Advisory Committee, consequently this creates a one-sided battle.

The sooner *all* districts of these islands get cracking on a live Film Damage Campaign the sooner will mutilation and bad prints be on the decline. The exhibitor, projectionist, and renter will all reap the benfiets, but all will have to put their backs into it to achieve results. It has been done in certain places, with unqualified success, therefore a country-wide scheme would meet with the same results.

A Test for Trade Unionists

No one with several years' service in the Trade will deny that the uplift in status created by the activities of the N.A.T.K.E. has created praiseworthy history, nor that the newly formed child of this association has been foremost in framing a positive educational training for the projectionist of to-morrow. These lucky people will receive what the majority of old-timers sorely lacked, the powerful backing of a society, equipped with every device to promote their welfare in the scientific field which they have chosen as their calling in life.

But here a word of criticism, kindly meant, may not be out of place. Is there sufficient inquiry made regarding new and young would-be members before they are accepted to the ranks? Is there not a tendency on the part of branches to attempt that 100 per cent. ambition, sacrificing quality for quantity?

Some of these young people have just secured a job, to them it's just a job; they have and never will have any heart interest in it, and it is from the ranks of such as these that we breed the type who speed on the rewinder, become a general nuisance, but whom we hesitate to sack because of labour shortages generally. If such as these are accepted to membership without a period of probation surely the K.P.E.A. is making for itself a nasty headache for the future, for after all, once accepted, these people are entitled to the Association's protection for which they pay, as do *bona fide* members, and pay ing for the upkeep of the very ones calculated to do the Industry so much material damage.

INDEX TO CHAPLIN

Third of B.F.I. Series

Another " Index Series," being a survey of the films of Charles Chaplin, has been published this month by the British Film Institute as a supplement to *Sight and Sound*. The author, Theodore Huff, has tabulated Chaplin's productions from the early Keystone films of 1914 to his latest for United Artists, " The Great Dictator."

Full credits are given for each production, together with an adequate synopsis of the action. This is a valuable booklet for the library of the connoisseur of the kinema.

Other publications in the index have been " The Works of Von Stroheim " and " Part I. Films of David Wark Griffith."

The British Film Institute, in publishing this series, is performing a work which will be greatly appreciated by all those who take an interest in the history of the film.

POOL CARBONS

VISITING the State, Dartford, one afternoon this week, I chatted with Manager Richmond about organs and organists in general and later stayed to see his stage show with the Blue Hawaiian Orchestra.

The show lasted half an hour, a rare thing in these days of staff problems.

Much care and attention was given to the lighting effects, which were particularly pleasing. Winder Killip, the State organist, played a Marcia number before the show began.

This orchestra is a nine-piece unit and has broadcast for the B.B.C., specialising in Hawaiian musical numbers, with their leader playing an electric guitar.

★

War Chant and Soprano Solo

A VERSATILE programme had been arranged which included two soprano renderings of "Echo of a Serenade" and "I'll Be Seeing You."

The string bass player turned vocalist-dancer for an Hawaiian war chant, after which a negro song, "Is You Is?" Duke Ellington's "Solitude," and "In the Mood" were each presented with instrumental solos.

In contrast to vocal and instrumental items "Elaine and Hugo" from the "Black Vanity" show, gave two exhibition dances which seemed greatly to please the audience.

The star turn was undoubtedly the mysterious effects obtained by the leader with his electric guitar.

These ranged from train, storm and enemy bomber imitations. It became the leading instrument in the orchestra for a gay Hawaiian medley to conclude the show.

The novelty appeal of this orchestra, particularly in industrial areas, is a considerable box-office asset.

★

Winder Killip at Maidstone's Ritz

AFTER being silent, except for a few Sunday evening concerts, the organ at the Ritz, Maidstone, was reopened on Monday with a "guest" organist who is staying for two weeks.

He is Winder Killip, resident organist for the last three years at the Ritz, Hastings. His visit may probably lead to further "guest" organist visits, especially when the war is over and organists are in greater supply.

★

He Ran a Concert Party at Sixteen

SYDNEY CARMEN, who has taken up his appointment as resident organist at the New Palace, Bristol, comes from the Regent, Bournemouth, where he had been deputy organist for some time. Previously, he was at the Westover, Bournemouth.

Mr. Carmen has only specialised in kinema organs in recent years, though he was a church organist in his younger days. Most of his life has been spent with theatre orchestras.

At the age of 16 he formed his own concert party, writing the whole of the script, songs and music, himself.

At the New Palace, Mr. Carmen has a good instrument on which to perform. It is a Christie organ and was the first of its make to be installed in a kinema in the West Country.

★

Doreen Scores at Leicester

MANAGER N. Scott Buccleuch, writing to me from the Savoy, Leicester, pays tribute to Doreen Chadwick, who has been his resident organist for the last four months.

She has become very popular with the patrons and her interludes have been greatly diversified and always contain an element of both classical and modern music.

Doreen was formerly one of the Granada circuit guest organists, and I have heard her recitals several times in the Greater London area.

★

Molly Still Pleases Warner Audiences

MOLLY FORBES continues at the console of the Compton organ, Warner, Leicester Square.

I heard her interlude this week which consisted of a medley of favourite tunes from musical comedies.

The excerpts chosen were well contrasted, both in choice and registration, and her West End audience appeared well satisfied with this light musical presentation which created suitable atmosphere for the film, "Arsenic and Old Lace."

★

War Humour Set to Music

RUDY LEWIS is in the news this week. I went to the Gaumont Palace, Lewisham, to hear his interlude. He was resident organist there about 12 years ago.

Manager Benn went on to the stage to announce him as one of the B.B.C.'s organists. Microphone, slides and Brenograph backgrounds were used for the presentation of the interlude, which dealt with the lighter side of the war.

Parodies of popular numbers were written by Lewis which "guyed" Hitler and the present plight of Germany, dealt with the meetings of the Big Three and reminded the patrons that "Somewhere Over a Rainbow" peace was in sight.

★

Guest Organist Number Five

ARTHUR ESGATE was recently at the organ of the newly acquired Odeon Orpheum, Golders Green. This organ, like many in London and the provinces, was recently reopened.

The interlude by Arthur Esgate was entitled "Three of the Best" tunes by modern composers, representing light music of contrasting types.

The music of Archibald Joyce was represented by the famous waltz selection by the composer himself. Here the orchestral element in the organ was well accomplished.

Cole Porter was represented in the three of the best composers by his "Night and Day." Strange how his music lingers in the memory long after it has been played.

Ivor Novello merited a duel excerpt, "Glamorous Nights" and "Dancing Years."

This type of interlude has many points to commend it. It is a safe venture with the less musically appreciative audience, and yet caters for every taste. It exploits the kinema organ in the type of music for which it was built and enables the organist to display his talent.

Guest organist for the Odeon circuit Arthur Esgate will reopen several of the circuit's organs which have been silent for a long time.

MUSIC AND MUSICIANS

Page for KINE. ORGANISTS by A. W. OWEN

A 30-minute Stage Show—Effects on an Electric Guitar—Ran his Own C.P. at Sixteen!

Doreen Chadwick, resident organist at the Savoy, Leicester.

SUGGESTIONS FOR MARCH 26 RELEASES

BOWERY TO BROADWAY (G.F.D.)

CERT. A. Length 8,490 ft. Reg. No. F.7875. Reviewed in KINE. December 21, 1944.

STARS.—Maria Montez, Susanna Foster.

ATMOSPHERE.—Period musical comedy-drama, about the fluctuating fortunes of two Irish showmen, who start as rivals in The Bowery and end as partners on Broadway.

ORGAN.—"Jealousy." Concert Tango, Gade (Walsh Holmes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.D.748 by Tango Orchestra.

ARSENIC AND OLD LACE (Warner)

CERT. A. Length 10,610 ft. Reg. No. F.7793. Reviewed in KINE. November 23, 1944.

STARS.—Cary Grant, Priscella Lane.

ATMOSPHERE.—Comedy thriller adapted from the stage success, concerning the macabre experiences of a dramatic critic who, after he is married, is faced with the hazardous task of clearing up a mess created by his homicidal relatives, who turn out to be maniacs.

ORGAN.—"Arlèsienne" Suite, No. 1. "Prelude." Bizet (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.3021 by the London Symphony Orchestra.

SECRETS OF SCOTLAND YARD (British Lion)

CERT. A. Length 6,087 ft. Reg. No. F.7802. Reviewed in KINE. November 23, 1944.

STARS.—C. Aubrey Smith, Henry Stephenson.

ATMOSPHERE.—Romantic espionage melodrama set in war-time London, illustrating the many exciting processes by which a Nazi spy is apprehended in the decoding room of the Admiralty.

ORGAN.—"Conspiracy," Dramatic Incidental, Englemann (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1127 by the International Radio Orchestra.

AND NOW TO-MORROW (Paramount)

CERT. A. Length 7,717 ft. Reg. No. F.7908. Reviewed in KINE. January 4, 1945.

STARS.—Alan Ladd, Loretta Young.

ATMOSPHERE.—Romantic melodrama, the unconventional courtship of a socialite and self-made specialist, which brings the haves and the have-nots closer together.

ORGAN.—"Romance," Op. 5. Tschaikovsky (N.C.), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1397 by the New Light Symphony Orchestra.

VICTORY

Are You Ready for the Coming Celebrations ? ? ?

BUY YOUR FLAGS—FLAG STREAMERS—BUNTINGS, ETC., NOW.

Direct from Manufacturers.

Address All Enquiries to:

D. SALEM, 15 CROSS ST., MANCHESTER. BLA 6711 & 6712

The "KINE." Company of Showmen presents

SHOWMANSHIP

Edited by "THE SHOWMAN"

THE A.B.C. decision to start a managerial training scheme for ex-Servicemen, which was announced in last week's KINE., will undoubtedly be welcomed by existing managers and the C.M.A. For one reason, it supports the view that running a theatre is not an unskilled job to be done by anyone of little or no experience.

Showmen of twenty years ago often got by with sheer enthusiasm rather than skill : but the control of a modern theatre is a highly technical business which needs a thorough training.

The new school will help to stop the practice of a novice crashing into the exhibiting side of the trade and, as often happens, lowering the standards of management.

FOLLOWING the success of the exploitation contest organised by Columbia in connection with "None Shall Escape," results of which were published in last week's KINE., a new competition has been launched for "A Song to Remember" (Technicolor), which is to be shown on the G.-B. circuit.

The total value of the prizes will be £250.

Jos. Friedman (managing director of Columbia) invited managers to write to him saying whether they preferred cash prizes or some more permanent memento of their success.

Opinions appear to be almost equally divided and so it has been decided to present silver cups in addition to cheques.

THE contest has already started and will finish when the film has completed its G.-B. run.

The prizes offered are: To the Divisional Publicity Manager whose division carries out the best exploitation campaign, a silver cup and a cheque for £35.

Three prizes to the kinema managers who submit the best exploitation campaign: 1, silver cup and cheque for £35; 2, silver cup and cheque for £25; 3, silver cup and cheque for £15.

Originality will, of course, be taken into consideration in making the awards!

Boost for Club

A SKILFUL window display in which the Ministry of Food co-operated with the local gas company, was arranged by Manager Stephan Sanders of the Carlton, Norwich, to exploit his Saturday Odeon Children's Club performances. Carefully designed "cut-outs" of children were seen before a background of a country lane, down which hoardings reminded parents of the necessary vitamins for their children, made possible by the Ministry. The announcement insisted that such vitamins were essential if the children were to enjoy their Saturday morning performances. A similar display was arranged in the foyer.

Dagenham's Welcome

PATRONS of the Heathway Odeon, Dagenham, gave a warm welcome to Jean Kent when she made a personal appearance there recently at the beginning of the run of "Madonna of the Seven Moons," in which she plays a leading rôle. Manager H. King was gratified with his arrangements and Press publicity, which resulted in a queue of several hundred people having to be turned away, many of them hopefully awaiting admission an hour after the last house had begun. Miss Kent was received by the Mayor of Dagenham, introduced to other civic dignitaries and presented with a bouquet by Miss Iris French.

Ate Their Own Sunday Dinner

RECIPES, forwarded by patrons, received prizes in a competition organised by Manager Arnold, of the Astoria (Odeon), Streatham, S.W., to exploit "Sunday Dinner For a Soldier" (20th-Fox).

And the prizes?

During the playing of the film the winners attended a dinner in the Astoria restaurant and tried out their own recipes!

Later they were guests at the show.

Exhibition of Chinese Art

ABOUT £500 worth of Chinese handicraft, including mandarin coats, lacquer boxes and embroidered shawls, was loaned to manager Lionel Cole, of the Theatre Royal (A.B.C.), Preston, by the organisers of the Aid to China Fund to held him exploit "Dragon Seed" (M-G-M).

To increase local interest in the film he also organised a Chinese "quiz" in co-operation with a local newspaper. Both exhibition and contest went off well.

"Together Again" at Worcester

Following the success of Columbia's St. Valentine's Day screening of "Together Again" at the Tivoli, Strand, for the benefit of wounded and homecoming soldiers, which received special publicity in the *Evening News*, a similar scheme was undertaken at the Gaumont, Worcester. Arrangements were made by Manager John Bee, in collaboration with the editor of the Worcester *Evening News and Times* and Fred Watson (Columbia exploiteer).

Manager Percy Freedman enlisted the staff to put over this inexpensive live trailer for SHOW BUSINESS, at the Alhambra, Birmingham

Guildford's "Seven Moons" Cafe

AN inexpensive display with empty bottles was thought out by Manager L. A. Keene, of the Play House (Odeon), Guildford, in connection with the showing of "Madonna of the Seven Moons" (Eagle-Lion).

Each bottle bore a letter and they were arranged so as to spell the names of the stars. They were stood on café tables in the foyer.

A notice nearby read: "The Seven Moons Café is not for public use, but the Play House Café is now open."

This useful window display was arranged by Manager Norman Cox, of the Gaumont, Darlington, in association with a local bicycle dealer, to exploit SONG OF THE OPEN ROAD (U.A.)

Articles Made by Some of the "2,000 Women"

A DISPLAY of articles made by women internees in the Liebenau Camp, S. Germany, was arranged as a foyer display in connection with the showing of "2,000 Women" (G.F.D.) at the Clifton, Great Barr, by Manager Eric V. Walls and Assistant Manager B. Berlin.

Wounded repatriated soldiers were in charge of the exhibition, which, besides providing valuable publicity, raised £22 for the Red Cross.

Making Friends with the Authorities

MANAGER A. J. BROWN has only been at the Gaumont, Birkenhead, for a few weeks, but he has established himself as a popular local figure.

Having given a preview of "Sons of the Air" to the local civic leaders, he writes me to say:—

"I feel sure that this meeting with all the local authorities in such an atmosphere will stand me in good stead in my relations with them."

A wise action, Manager Brown!

Cardiff Book Drive for the Forces

BOOKS for the Forces was the tie-up used by Manager Bob Butler of the Capitol (Odeon), Cardiff, to advertise "Laura" (20th-Fox).

He displayed a large portrait of Winston Churchill, several M. of I. war photographs, and stills from the film, in a local shop window.

A poster urged people to bring their

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS
STOCKS OF MATERIALS STILL AVAILABLE
ESTIMATES
79 HOWARD ST. GLASGOW. C.1
CENTRAL 5289

STURGEON-ACME
PROJECTOR ARC LAMPS
with Automatic Feed.
The arc lamp you will eventually install.
A.C. INDUCTOR SETS
Manufactured and distributed by
CINESALES LIMITED
49, FRITH STREET, LONDON, W.1
Telephone : GERrard 5457

WINGED VICTORY

unwanted books to the Capitol to be sent to members of the Forces, and at the same time see the film of one of the best-selling modern novels!

The crew of an American Liberator co-operated in a fine piece of stage showmanship for WINGED VICTORY at the Gaumont, Hammersmith. (And Below)—A smart way of putting over SUNDAY DINNER FOR A SOLDIER

Airmen Perform Prelude for "Winged Victory"

A DRAMATIC stage prelude to "Winged Victory" (20th-Fox), which was performed by the crew of an Eighth Air Force Liberator who have recently flown on a Berlin bombing raid, was produced by Divisional Publicity Manager John Corker at the Gaumont, Hammersmith, last week.

Preceding the big picture, a full-length newsreel of a Berlin raid was shown, but minus the sound track.

On the stage the airmen supplied the dramatic "track" in the form of the dialogue they used on their "inter-com" during their own raid over Germany's capital.

The novelty was given admirable Press notice in the local papers.

MANAGERS ON SHOW

In war time, with a depleted staff and many extra duties to perform, the kine-manager is unable to spend as much time as he should in the vestibule and auditorium, supervising, smoothing away difficulties and mixing with his patrons.

I have noticed a tendency by some managers to remain in their offices even when clerical duties have been completed and they could have been "on show."

Most kinegoers like to feel that the manager is taking a personal interest in their comfort.

I hope that wherever possible managers will spend as much time as they can between the front of the house and the stalls, keeping the wheels running smoothly and meeting the people who, in the end, pay their salaries.

THE SHOWMAN.

A Stork and a Pony

ANOTHER man had a bright idea for putting over the same film. Manager Charles Brown, of the Palladium (Gaumont), Southport, before playing "Three is a Family," arranged two methods of outside publicity.

A pony-cart was paraded in the High Street, decorated with a cut-out of a stork, bearing the film title and publicity matter for the kinema.

A display in the window of a shoe shop included a large poster. Below the poster were three pairs of shoes, for each member of the family.

Selecting Edinburgh's "Miss Rutland"

A COMPETITION to select "Miss Rutland, 1945," was entered by 327 Edinburgh girls. It was arranged by Manager J. W. Bellamy of the Rutland (G.-B.) and caused much talk throughout the town.

The women's columns of the local paper ran the story and a large audience turned up to select the winners, who posed on the stage in a large golden "frame."

An occasional "stunt" like this will also keep patrons' eyes on your particular house—especially when there are prizes to be won!

Stage Show by Pantomime Girls

A TEAM of 30 pantomime girls were engaged by Manager D. van Gessel of the Regal, Bexleyheath, to exploit "Brazil" (British Lion).

Mr. Van Gessel tells me that he is trying to kill the idea held by many people that anything "extra" in a programme must be poor. He got his troupe of girls to put on a 30-minute programme, which, he says, was of a really high standard.

The girls came on to the stage in Brazilian costume immediately following the trailer for the film.

Provincial Premiere at Sheffield

UNITED Artists arranged a provincial première of their film, g"Three is a Family," at the Regent, Sheffield.

Manager Frank Bradley based his publicity on the fact that the presentation was a première run. A large placard was put up in the kinema foyer announcing the première; below it was a large cartoon of a stork with spectacles, around which was publicity material for the film and a number of stills.

Eltham Prepared for the "Storm"

A MALE member of the staff paraded the busy parts of the town in a raincoat and rubber boots, carrying an open umbrella, to exploit "Summer Storm" (U.A.) when it was shown recently at the Odeon, Eltham Hill. He carried a poster reading: "I'm prepared for that Summer Storm coming to the Odeon."

Manager Francis Minde and Assistant Manager Harry Ray arranged a tie-up from a window display of raincoats with a local tradesman. The written material urged shoppers to buy their raincoats early for that "summer storm."

Manager T. W. Berry's foyer display for SHINE ON HARVEST MOON at the Theatre Royal, Bognor Regis

Selling the Dinner at the Market

MARKET day at Romford nsually attracts large crowds. Manager George Sewell and Assistant Manager S. R. Paternoster, of the Havana (Odeon) made use of this fact to secure unusual publicity for "Sunday Dinner for a Soldier" (20th-Fox).

A number of notices were taken to the market, reading: "This fellow may be 'Sunday Dinner for a Soldier.'" Drovers lent a hand, and by the time the crowds had arrived, bulls, calves, sheep and pigs bore a number of these notices round their necks.

To round off the display, two live fowls were on show in cages before the kinema entrance.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

• MORGAN'S SLIDES LTD.

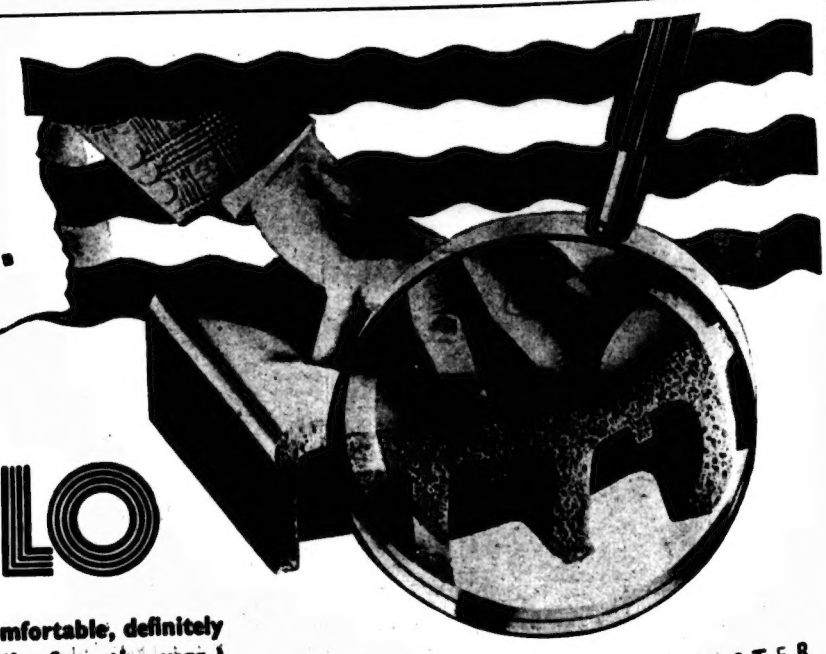
still at
309, Gray's Inn Rd., London,
'Phone: TERminus 2536/7. W.C.1.
IF *addresses are ready* — IF

STABLEFORD All-Metal SCREENS
FINEST LIGHT and SOUND
See and hear it at the Empire, Leicester Sq., the Odeon Theatre and the Leicester Sq. Th., W.C.2
STABLEFORD ALL-METAL SCREENS LIMITED
1, STEBBING ST., LONDON, W.11
'Phone: Park 7682

GIROSIGN
for
HAND-WRITTEN POSTERS
and
ILLUSTRATED SILK SCREEN POSTERS
Prompt Service
GIROSIGN LTD.
90 WARDOUR STREET
LONDON, W.1
Tel.: GERRARD 3526 3527 2336

FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown by.	Stars.	Cert.
			LONDON.			
Thur., Mar. 8	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Gentle Annie	M-G-M	James Craig	—
Fri., ,, 9	2.30 p.m.	G.B. Theatre ...	Invisible Message	Equity-British ...	Big Boy Williams ...	U
,, ,, 9	10.30 a.m.	Plaza	The Unseen	Paramount ...	Gail Russell	—
Mon., ,, 12	2.30 p.m.	G.B. Theatre ...	P.C. Josser	Equity-British ...	Ernie Lotinga	U
,, ,, 12	2.30 p.m.	Own Private Th.	Meet Miss Bobby Socks	Columbia	———	—
Tues., ,, 13	10.45 a.m.	Studio One ...	Minstrel Man	Pathe	Benny Fields	U
,, ,, 13	2.30 p.m.	G.B. Theatre ...	Swing Hostess	Pathe	Marsha Tilton	—
,, ,, 13	10.45 a.m.	Own Private Th.	Inside Information	Columbia	———	—
,, ,, 13	2.30 p.m.	Own Private Th.	Sergeant Mike	Columbia	———	—
,, ,, 13	11 a.m.	Rialto	Turned Out Nice Again	Ealing	George Formby	U
,, ,, 13	10.30 a.m. & 2.30 p.m.	Century	A Tree Grows in Brooklyn ...	20th Century-Fox	Joan Blondell	—
Wed. ,, 14	10.45 a.m.	Studio One ...	The Great Mike	Pathe	Stuart Erwin	—
,, ,, 14	2.30 p.m.	G.B. Theatre ...	The Shadow of Suspicion... ...	Pathe	Marjorie Weaver	—
,, ,, 14	11 a.m.	G.B. Theatre ...	Law and Order	Equity-British ...	Tom Tyler	U
,, ,, 14	10.45 a.m.	Own Private Th.	The Unwritten Code	Columbia	———	—
,, ,, 14	2.30 p.m.	Own Private Th.	Eve Knew Her Apples	Columbia	———	—
			BELFAST.			
Tues., Mar. 13	10.45 a.m.	Classic	Can't Help Singing	G.F.D.	Deanna Durbin ...	U
Wed., ,, 14	10.30 a.m.	Picture House ...	Captain Caution	Renown	Victor Mature ...	A
			BIRMINGHAM.			
Tues., Mar. 13	10.30 a.m.	Futurist	Here Come the Waves	Paramount ...	Bing Crosby	—
Wed., ,, 14	10.30 a.m.	Forum	For You Alone	Butcher	Lesley Brook ...	U
Thur., ,, 15	10.30 a.m.	Forum	Gentle Annie	M-G-M	James Craig	—
Fri., ,, 16	10.30 a.m.	Scala	See My Lawyer	G.F.D.	Olsen and Johnson (...	—
			CARDIFF.			
Tues., Mar. 13	10.45 a.m.	Odeon	The Fighting Lady	20th Century-Fox	———	—
,, ,, 13	11 a.m.	Capitol	For You Alone	Butcher	Lesley Brook ...	U
Wed., ,, 14	10.45 a.m.	Park Hall ...	Singing Sheriff	G.F.D.	Bob Crosby	U
,, ,, 14	10.45 a.m.	Odeon	Here Come the Waves	Paramount ...	Bing Crosby	—
Fri., ,, 16	10.45 a.m.	Odeon	I'll Remember April ...	G.F.D.	Gloria Jean	A
			GLASGOW.			
Tues., Mar. 13	10.45 a.m.	Cosmo	Here Come the Waves	Paramount ...	Bing Crosby	U
,, ,, 13	10.45 a.m.	Regal	For You Alone	Butcher	Lesley Brook ...	U
Fri., ,, 16	10.30 a.m.	Regal	National Velvet	M-G-M	Mickey Rooney ...	—
,, ,, 16	10.45 a.m.	La Scala ...	See My Lawyer	G.F.D.	Olsen and Johnson ...	—
			LEEDS.			
Tues., Mar. 13	10.30 a.m.	Tower	Hangover Square	20th Century-Fox	Laird Cregan	—
,, ,, 13	10.30 a.m.	Ritz	Here Come the Waves	Paramount ...	Bing Crosby	—
Wed., ,, 14	10.45 a.m.	Ritz	For You Alone	Butcher	Lesley Brook ...	U
Thur., ,, 15	10.45 a.m.	Tower	I'll Remember April	G.F.D.	Gloria Jean	A
,, ,, 15	10.30 a.m.	Ritz	This Man's Navy	M-G-M	Wallace Beery ...	—
Fri., ,, 16	10.30 a.m.	Tower	The Fighting Lady	20th Century-Fox	———	—
,, ,, 16	10.30 a.m.	Ritz	Gentle Annie	M-G-M	James Craig	—
			LIVERPOOL.			
Tues., Mar. 13	10.45 a.m.	Majestic	Here Come the Waves	Paramount ...	Bing Crosby	—
Wed., ,, 14	10.45 a.m.	Futurist	I'll Remember April	G.F.D.	Gloria Jean	A
Fri., ,, 16	10.45 a.m.	Forum	For You Alone	Butcher	Lesley Brook	U
			MANCHESTER.			
Tues., Mar. 13	10.45 a.m.	Theatre Royal ...	Here Come the Waves	Paramount ...	Bing Crosby	—
,, ,, 13	10.45 a.m.	New Oxford ...	I'll Remember April	G.F.D.	Gloria Jean	A
,, ,, 13	10.45 a.m.	Gaumont... ...	For You Alone	Butcher	Lesley Brook	U
Fri., ,, 16	10.45 a.m.	Theatre Royal ...	Gentle Annie	M-G-M	James Craig	—
,, ,, 16	10.45 a.m.	Gaumont... ...	See My Lawyer	G.F.D.	Olsen and Johnson ...	—
			NEWCASTLE.			
Tues., Mar. 13	10.45 a.m.	Essoldo	Rocket Ship	G.F.D.	Buster Crabbe ...	—
,, ,, 13	10.30 a.m.	Stoll	Here Come the Waves	Paramount ...	Bing Crosby	—
Wed., ,, 14	10.30 a.m.	Essoldo	National Velvet	M-G-M	Mickey Rooney ...	—
Thur., ,, 15	10.45 a.m.	Haymarket ...	Gentle Annie	M-G-M	James Craig	A
Fri., ,, 16	10.45 a.m.	Essoldo	I'll Remember April	G.F.D.	Gloria Jean	U
,, ,, 16	10.30 a.m.	Stoll	For You Alone	Butcher	Lesley Brook ...	—
			NOTTINGHAM.			
Tues., Mar. 13	10.30 a.m.	Carlton	This Man's Navy	M-G-M	Wallace Beery ...	—
			SHEFFIELD.			
Mon., Mar. 12	10.15 a.m.	Hippodrome ...	National Velvet	M-G-M	Mickey Rooney ...	—
Tues., ,, 13	10.30 a.m.	Union Street ...	The Fighting Lady	20th Century-Fox	———	—
,, ,, 13	10.30 a.m.	Cinema House ...	Dangerous Passage	Paramount ...	Robert Lowry	—
Fri., ,, 16	10.30 a.m.	Cinema House ...	Here Come the Waves	Paramount ...	Bing Crosby	—
,, ,, 16	10.30 a.m.	Union Street ...	For You Alone	Butcher	Lesley Brook ...	—



FOR A POST-WAR WORLD THAT WILL CRY OUT FOR COMFORT..

DUNLOPILLO

CUSHIONING

The war period has proved our claim that Dunlopillo is supremely comfortable, definitely hygienic, trouble free and long lasting. *(It is not available until after the war.)*

DUNLOP RUBBER COMPANY LIMITED, CAMBRIDGE STREET, MANCHESTER

SITUATIONS VACANT

KINEMA Manager wanted for isolated [illegible]tion; thoroughly reliable and trustw[illegible]; practical experience very essent[illegible]; ideal for single man; four weeks' [illegible]nday each year; salary £500 per ye[illegible]. Apply, with references, to Q., Box 59[illegible] Kinematograph Weekly.

EXPERIENCED House Manager for South Wales town; permanency.—State full particulars, references, salary required etc.—V., Box 603, Kinematograph Weekly.

MANAGER wanted, Home Counties Kinema, state full particulars, references, salary, etc.; operating knowledge an advantage.—B., Box 609, Kinematograph Weekly.

MANAGER REQUIRED FOR KINEMA IN HOME COUNTIES.—DETAILS OF EXPERIENCE AND COPIES OF REFERENCES TO SHIPMAN AND KING, 427, CECIL CHAMBERS, 86, STRAND, W.C.2.

CHIEF Operator wanted for kinema in Home Counties; up-to-date equipment, W.E. Simplex; good salary.—Apply, with full particulars and references, to R., Box 599, Kinematograph Weekly.

CHIEF or Second Projectionist wanted for Palace, Warminster.—Send full particulars, C. Rowe, Vista Cinema, Westbury, Wilts.

CHIEF Projectionist, Duosonic, some experience engines an advantage; country show.—Refs., salary required, to Ladywell, Portway, Wells, Som.

WANTED, CHIEF PROJECTIONIST.—STATE AGE, REFS. AND WAGES, MANAGER, RITZ CINEMA, BLANDFORD, DORSET.

WANTED for independent Service Kinema in Midlands, Second Projectionist Co-Chief, able to take charge; B.T.H. sound, Simplex Projectors; evenings and one matinée; excellent prospects to right man; good salary; would consider genuine application from suitable candidate to train.—Copy references to Piercey, 7, Pirton Lane, Churchtown, near Gloucester.

WANTED, Operator for country kinema; no Sundays; comfortable position and permanency if suitable.—Apply, V., Box 584, Kinematograph Weekly.

SECOND Operator wanted; excellent working conditions, ideal equipment.—Century Cinema, Pier Avenue, Clacton-on-Sea.

WANTED, Second Projectionist, capable taking charge; Ross machines, Western Electric.—Full particulars to Manager, Civic Cinema, Brighton.

SECOND Operator required, capable of taking charge and becoming Chief, for 500-seater in large Home Counties town; last chief retiring because of ill-health after 35 years with this firm.—Write, giving references, to E., Box 612, Kinematograph Weekly.

SECOND Operator wanted for small kinema, outer London; modern equipment; easy job.—G., Box 614, Kinematograph Weekly.

ADVERTISING Agency invites experienced Still Cameraman to join their London organisation. Will have every opportunity to plan efficient modern studio for important developments. State equipment immediately available.—Write, Box 823, Reynells, 44, Chancery Lane, W.C.2.

A COMPETENT Shorthand-Typist required by well-known firm of Kinema and Theatre Surveyors and Valuers. Essential to be free to travel when required. Good postwar prospects. No Saturdays. Write or 'phone for appointment, Russell and Co., 48, Dover Street, W.1. Regent 3006/7.

SITUATIONS WANTED

CAPABLE MANAGER, CIRCUIT AND INDEPENDENT EXPERIENCE, FREE NOW; ANY TYPE OF HALL, TOWN OR COUNTRY.—Y., BOX 606, KINEMATOGRAPH WEEKLY.

EX-N.A.A.F.I. Manager and Chief Projectionist, now Relief Manager, desires position as Manager; 15 years' experience; age 39; exempt; bonded; highest references; East London preferred.—Z., Box 607, Kinematograph Weekly.

Messrs.

HARRIS & GILLOW

The acknowledged Cinema Property Agents & Valuers

The Risk of Damage to Buildings and Contents by Enemy Action or Fire still exists

VALUATIONS of CINEMA BUILDINGS and CONTENTS for INSURANCE and all other purposes undertaken in all parts of the country

Offices:

93-95, WARDOUR STREET, LONDON, W.1.

Phone: GERrard 2504 (10 lines). Grams: "Faddist, Rath," London

MANAGER, shortly at liberty, invites offers; smart, energetic, good worker; age 35 (exempt).—Wire or write: Don McLeod, 36, Promenade, Portobello, Edinburgh.

EX-SERVICEMAN, EXPERIENCE AT ROUTINE DUTIES, SEEKS POST AS ASSISTANT MANAGER; WITH REFERENCES.—X., BOX 605, KINEMATOGRAPH WEEKLY.

MANAGER, experienced leading circuit, seeks position kinema; London area preference; used to busy kinemas.—A., Box 608, Kinematograph Weekly.

AVAILABLE AT SHORT NOTICE, MANAGER, AGE 41, SCOTSMAN, ENERGETIC, SMART APPEARANCE, 27½ YEARS' EXPERIENCE KINEMA AND THEATRE (TECHNICAL) PROJECTION, ELECTRICAL, SALES EXPERIENCE; PAST INDEPENDENT AND CIRCUIT; STRICT DISCIPLINARIAN; CAPABLE SUPERVISOR; PRESENT MANAGING 1,700-SEATER KINEMA.—WM. BEATTIE, 144, HUGHENDEN ROAD, HIGH WYCOMBE, BUCKS.

GENUINE application; Chief, 45, requires management; good showman, with over 30 years' experience; present house 9 years; really knows the business.—C., Box 610, Kinematograph Weekly.

ORGANIST (lady), at liberty now; many years' experience as Kinema Organist in America and England; musical interludes that please the audience.—F., Box 613, Kinematograph Weekly.

FOR SALE AND WANTED

FOR SALE (BRAND-NEW) AMPLIFIER (PARMEKO), 50-WATT (WIDE RANGE), SPEECH OUTPUT 10 WATTS.—PALACE CINEMA, BLANDFORD, DORSET.

WANTED, Motor-Generator, input 400 volts A.C., output 100 to 110 volts 80 to 100 amps. D.C.—Star Cinema, Brierfield, Lancs.

FOR Sale, pair Taylor Hobson Ultimum Lenses, 5½ in., £25.—D., Box 611, Kinematograph Weekly.

MISCELLANEOUS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyd's (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

TIP-UP chairs wanted to buy that require re-covering.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

TIP-UP Chairs for sale. Excellent condition.—R. Bovilsky, Seating Specialist, 34, Batson Street, Glasgow, S.2.

CONTINENTAL CARS, LTD., Chobham, nr. Woking, Surrey, contractors to the Film Industry. Any make, year, type or nationality of motor vehicle supplied, sale or hire.—Tel. Chobham Woking 131.

SIMPLE Indeed—you Learn as you Read. "Nuway" Piano Self-Learning System. Success guaranteed. Only 12 lessons. Send 2s. trial lesson.—Vic Filmer, A.Mus. L.C.M., Penzance. (Mention "Kine.")

£30 REWARD.—Stolen January 20, from premises, Denmark Street, W.C.2, Brown Hide Case, approx. 16 in. by 9 in. by 9 in., containing 16-mm. Cine-Kodak Special Camera (two winding handles missing), with Cooke Speed Pasmero F.1.5 lens No. 238931 (1 in.) attached. Also 6-in. Dallmeyer lens and mount; 2-in. Dallmeyer lens; 15-mm. Kodak lens; 3 exposed Kodachrome spools, etc. The above reward will be paid by Hart and Co., 23, Lawrence Lane, E.C.2 (CITy 3066), to first person giving information to them leading to apprehension of the thief and recovery of the stolen property, or *pro rata* to the value recovered.

E. G. TURNER

. . . supplies cinema screens

TAKING ALL WAR RISKS

ON HIRE MAINTENANCE

43-49 Higham St., Walthamstow, E.17

Telephone: LARKSWOOD 1061-2

GEORGE PALMER,
(F. G. Palmer, Prop.),
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. (GER. 4796).

YOU WANT IT FOR THE CINEMA?
MECHS.,
ARCS,
FLOODLIGHTS,
FOOTLIGHTS,
BATTENS,
SPOTLIGHTS,
CURTAIN CONTROLS,
CURTAIN CABLE,
GELATINE,
EFFECTS LANTERNS,
SLIDE LANTERNS,
BARRIER ROPES,
FIRE BUCKETS,
FIRE EXTINGUISHERS,
ELECTRIC MOTORS,
ELECTRIC DIMMERS,
RESISTANCES,
PULLEY WHEELS (ALL SIZES)
ODD GEAR WHEELS,
SLIDES, OPAQUE,
SPROCKETS FOR ALL MAKES,
STRONG 4-POINT STANDS,
WASTE FILM BINS,
STAGE SCREWS,
ASBESTOS CABLE,
H.I., L.I., A.C., AND STAGE CARBONS,
CALL, WRITE OR PHONE:
GEORGE PALMER,
CINEMA SPECIALIST,
89, WARDOUR STREET,
LONDON, W.1. GER. 4796.

KINEMAS FOR SALE

RUSSELL AND CO.,

Cinema and Theatre Surveyors and Valuers, 48, Dover Street, London, W.1. Tel.: REGent 3006/7. Grams.: Kineval, Piccy, London.

WEST WALES.—Good-class seaside town. Audited accounts. Seating 650. Freehold property includes 6 shops and Concert Hall. Inclusive price, £15,000. Mortgage of £5,000 can be taken over. Please quote F.1139.

SOUTH WALES.—In busy industrial town. Well-built Hall, with space for extension, at present seating 450. 68 years' lease unexpired. Ground rent £20 p.a. Price £7,000; part could remain on mortgage. Please quote F.1152.

LANCASHIRE.—Good working-class district. Ideal for Owner-Manager. Average net profits over £3,000 p.a. Long lease at very low ground rent. Price £16,000. Please quote F.1145.

CHESHIRE.—Residential area of busy town. Average net profits nearly £2,000 p.a. Audited accounts available. In decorative repair. Long lease at very low ground rent. Price £13,750. Please quote F.1145A.

WEST COUNTRY.—On outskirts of large West Country town. Beautifully equipped and furnished; 1,200 seats. Very good returns. In absolutely perfect condition. Price Freehold £65,000. Please quote R.2600.

NEAR EAST COAST.—Very modern hall in first-rate condition. Luxuriously furnished throughout. Profits over £5,000 p.a. Good lease. Price £14,000. Leasehold. Please quote R.2500.

SOUTH COAST.—Freehold Theatre, in first-class residential seaside town. Including valuable shop property. Price £25,000 Freehold. Please quote R.0024

YORKSHIRE.—Two Cinemas. Net receipts average £20,000 p.a. Long leases at very low ground rents. Modernised and redecorated. Please quote F.1127.

INDUSTRIAL NORTH.—Four Cinemas in Important industrial towns. Net receipts over £34,000. Price required for whole, £80,000, including valuable shop properties, etc. Please quote F.1125.

ESSEX.—Beautifully furnished, modern, recently built Cinema. Net receipts over £13,000 p.a. Long lease at very reasonable rent. Price £18,500. Please quote F.1108.

SOUTH WALES.—In busiest part of South Wales industrial town. Average takings £140 per week. Neglected. Just redecorated. 21½ years' lease unexpired. Rent and rates £610 inclusive. Seating 750. Suitable for Variety. £5,000 Leasehold. Please quote F.1150.

(Many advertisements unavoidably held over.)

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, London, W.C.2.
March 8, 1945

Paramount

FACED BY A MENACE MORE DEADLY THAN "The UNINVITED!"

Paramount presents

The UNSEEN

STARRING

Joel McCREA • Gail RUSSELL • Herbert MARSHALL

WITH

PHYLLIS BROOKS • ISOBEL ELSOM • MIKHAIL RASUMNY • TOM TULLY

AND NONA GRIFFITH • RICHARD LYON • Directed by LEWIS ALLEN

SCREEN PLAY BY HAGAR WILDE AND RAYMOND CHANDLER

ADAPTATION BY HAGAR WILDE AND KEN ENGLUND

A Paramount PICTURE

TRADE SHOW - PLAZA THEATRE • FRIDAY • MARCH 9th • 10·30 A.M.